THE

BOSTON ACADEMY'S

COLLECTION OF CHURCH MUSIC:

CONSISTING OF THE MOST POPULAR

PSALM AND HYMN TUNES, ANTHEMS, SENTENCES, CHANTS, &c. Old and New;

TOGETHER WITH MANY BEAUTIFUL PIECES, TUNES AND ANTHEMS, SELECTED FROM THE MASTER WORKS OF

Haydn, Mozart, Beethoven, Pergolesi, Righini, Cherubini, Romberg, Winter, Weber, Vogel, Kühler, and other distinguished composers, arranged and adapted to English words expressly for this work:

INCLUDING, ALSO, ORIGINAL COMPOSITIONS BY GERMAN, ENGLISH AND AMERICAN AUTHORS.

PUBLISHED UNDER THE DIRECTION OF THE BOSTON ACADEMY OF MUSIC.

...TH EDITION.

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EIGHTH EDITION.

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1840.

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ADVERTISEMENT.

The BOSTON ACADEMY'S COLLECTION is published in conformity with one of the principal designs of the Institution, viz: to aid in the cultivation and advancement of Church Music.

It may be proper here to state that in the preparation of this work, no labor or expense has been spared to render it correct, and to enrich it with new and valuable music, while most of those approved tunes which have long been in general use, and which are associated with our most hallowed feelings the editors have been tenacious to retain. Numerous foreign publications have been obtained, particularly from the German schools, from which, selections and adaptations have been made. To modify and suit these to the style and measure of psalmody in this country, has cost an amount of time and labor which can scarcely be estimated by those unacquainted with the task. By an extensive correspondence, a number of original tunes have been procured, written by eminent foreign composers; also several valuable pieces from the pens of our own countrymen, in addition to those furnished by the Professors of the Academy. The work is particularly rich in set pieces, anthems, &c., which are numerous and suitable for singing societies and concerts, as well as for the various services of the church.

The Rudiments or Instructions in Singing, prefixed to the work, have been prepared on the Pestalozzian,—or, as it may properly be termed, "Nature's own system,"—by Mr. L. Mason, being principally an abstract of the author's "Manual of Instruction," and which exhibits in a simple and clear manner, the very successful mode of instruction adopted in the schools of the Academy.

The Boston Academy of Music was established in January, 1833, and incorporated in March of the same year. The following is a list of the officers at the present time:

SAMUEL A. ELIOT, PRESIDENT.
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PROFESSORS.

LOWELL MASON,
GEORGE JAMES WEBB

PREFACE

The contents of the following work may be conveniently classed as follows, namely:

First Class. Gregorian Chants, arranged as metrical tunes. The Gregorian Chant is the most ancient church music extant, and can be traced back with certainty to the time of Gregory, or even of Ambrose, in the fourth century. There is a beautiful simplicity in these chants, which renders their performance peculiarly appropriate to religious purposes. Indeed, their devotional effect cannot be exceeded, and is but seldom equalled. It gives great additional interest to the performance of these tunes, to know that they are derived from the songs of the earliest Christian worshippers, and, *it may be*, from the very tunes sung by Paul and Silas in prison, or at the institution of the Lord's supper. Hamburg, p. 78, Patmos, p. 88, Lathrop, p. 135, Olmutz, p. 138, Calmar, p. 139, and Nashville, p. 157, are of this class.

Second Class. The old metrical psalm and hymn tunes; among which are the following: Old Hundred, p. 75, London, p. 81, Dundee, p. 94, Burford, p. 107, Martyr's, p. 110, Elgin, p. 118, York, p. 119, St. Ann's, p. 124, and others. Some of these tunes may be traced back to the time of the reformation, and were among the first metrical tunes introduced into the church. They have been used for ages, and it is to be hoped that they may long continue to animate the devotions of Christians. This class of tunes will be found well adapted to be sung by the whole congregation. They were originally intended for this purpose, and for a long time were used in no other way; indeed the full effect of them cannot be produced by a choir of fifty or sixty performers. It depends on power, and such a degree of power is necessary as can be obtained only by the union of hundreds of voices, or of voices and instruments united.

Third Class. Tunes in a chanting style, many of which are derived from the compositions of the most celebrated masters of the old English school, as Morley, Tallis, Purcell, and others. The following are among the tunes of this class: Sunbury, p. 153, Tallis, p. 123, Eastport, p. 39, Appleton, p. 140, and others. These pieces (originally chants) are in general destitute of a flowing melody, and for this reason are well adapted to psalms and hymns consisting in narration, or such as are of a didactic character. They may also often be applied to words more strictly lyrical or devotional, but which require a chastened and subdued style of performance. The tunes of this class, although mostly derived from the works of old composers, are comparatively new in metrical psalmody. They afford a very pleasing variety, and are often quite appropriate and useful in public worship.

Fourth Class. The most popular modern tunes, or such as have been composed since about the middle of the eighteenth century. This class includes the great body of English and American psalm and hymn tunes, as Dover, p. 154, Silver Street, p. 150, Shirland, p. 143, St. Thomas, p. 138, Dedham, p. 129, Howard, p. 122, St. John's, p. 96, Duke Street and Rothwell, p. 63, and many others. This is the class of tunes now most generally known, and in the present state of the art, most useful. In dignity and majesty of style, they fall far short of either of the previous classes, but are better adapted to the capacity of common choirs.

Fifth Class. Extracts from the works of the most celebrated German composers, as Haydn, Mozart, Beethoven, and others. These authors never wrote psalm and hymn tunes.—Those tunes that are ascribed to them have been selected from their various works, vocal and instrumental, and arranged in their present form by other persons. In many instances, only the principal ideas contained in the tune have been thus selected from the author to whom it is ascribed. In such cases, more or less has been supplied by the arranger or compiler, and it is usual to say: "Subject from Haydn," "Arranged from Mozart," &c. Many distinguished English composers have in this way become compilers, and have by their labors greatly extended the boundaries of psalmody, and added much to the richness and variety of style of sacred music. Among these, are Gardiner, Taylor, Webbe and others. Tunes of this class were first introduced into this country in the Handel and Haydn Collection; they have since been republished in many books of church music. This work will be found to contain many tunes belonging to this class arranged expressly for it, and never before published. These melodies are often delicate, chaste, and beautiful in the highest degree; but as they require a finished and tasteful style of performance, they cannot be very extensively used as common church tunes. See Bowen and Seasons, p. 47, Germany, p. 68, Malatha and Dallas, p. 194, Cora, p. 197, Anfield, p. 198, Rutland, p. 201, Dane, p. 207, Zerah, p. 54, Salsbury, p. 164, Eryth, p. 205, Arcot, p. 278, and others.

Sixth Class. New tunes, composed by German, English, and American authors, many of which have been procured expressly for this work, and are now for the first time published. Of these, there are one hundred or more, amongst which are the following, viz: Bathurst, p. 57, Ramoth, p. 59, Euphrates, p. 61, Euphrates, p 66, Helam, p. 71, Jubal, p. 82, Ziph, p. 89, Laban, p. 95, Heath, p. 97, Melton, p. 99, Hazor, p. 101, Habor, p. 103, Winnissimet, p. 108, Cyprus, p. 53, Judah, p. 122, Beza, p. 188, Claremont, p. 190, Asbury, p. 137, Seir and Gerah, p. 155, Reed and Matheson, p. 192, Broomfield, p. 210. To this class, which will be found to embrace a very great variety in style, also, being most of those tunes ascribed to Nageli, Kubler. Laur, and Hiller. No one man in modern times, has done more, perhaps, to promote the cause of musical education and church music, than H. G. Nageli, to which great object he has been almost entirely devoted for many years. His psalm and hymn tunes are in a style both simple and novel; easy of performance, and yet often highly pleasing and effective.

The grateful acknowledgements of the Boston Academy of Music are due to those gentlemen, both European and American, who have furnished music for this work. Many original tunes were received, which, for want of room, it was impossible to insert. These may appear at some future time. In some cases, the names of the authors have been given with original tunes, but have often, at their own request, been withheld.

It is thought proper to say a few words in relation to those tunes whose rhymthmical construction is after the manner of Hebron, Downs, and Olmutz. These are *usually* designed to move in a smooth, gentle, and gliding style; *Sostenuto, Legato;* they should be sung slowly, each measure taking about as much time as it will take to describe the three beats, by repeating, moderately, the words, "Downward beat, Hither beat, Upward beat." These tunes, from their regular rhymthmical construction, may be made to conform to psalms and hymns, essentially differing in their character, or expressive of very different emotions. They are easy of performance, and are equally adapted to the church, the social circle, or the family.

Anthems and set pieces. The variety in this department will be found to be very great, embracing much that is entirely new, selected from the highest source of musical excellence. Such are all those pieces adapted from the Masses of Haydn, Mozart, and other celebrated composers.

Introductory Rules. These have been prepared with great care, according to the Pestalozzian system of instruction, and are the result of much experience. The advantage of this system are so great that it only requires to be known, to be universally adopted. It requires, however, to be studied by the teacher, until he becomes familiar with the leading principles on which it always proceeds. The elementary principles of music presented in this way, afford a pleasing, useful, and intellectual study, as well to the teacher as to the scholar; they must be *understood*, and not merely *committed to memory*. It has been supposed by some, that the principal difference between the Pestalozzian and the old method of instruction, consists in the use of the Black Board. This is by no means true. It is believed that on either method the Black Board may be of essential service, but it is not supposed to be any more necessary to the Pestalozzian than to the old system of teaching. The true ground of the distinction between the two, lies not in the use of the Black Board, but in the admirable analysis of the elementary principles of music furnished by the Pestalozzian method, and in the practical mode of presenting these principles to the mind of the pupil.

ELEMENTS OF VOCAL MUSIC.

CHAPTER I.

GENERAL DIVISION.

§ **1.** There are three distinctions made in musical sounds; or musical sounds differ from one another in three respects, viz:

§ **2.** (1) They may be *long* or *short*,
(2) They may be *high* or *low*,
(3) They may be *soft* or *loud*.

§ **3.** From the fact that these three distinctions exist in the nature of musical sounds, arises the necessity of three principal divisions of the subject, or of three different departments, one department being founded on each of the above distinctions.

§ **4.** (1) That department which is founded on the first distinction is called RHYTHM, and relates to the *length* of sounds.

(2) That department which is founded on the second distinction is called MELODY, and relates to the *pitch* of sounds.

(3) That department which is founded on the third distinction is called DYNAMICS, and relates to the *strength* or *force* of sounds.

§ **5.** General view.

Distinctions.	*Departments.*	*Subjects.*
LONG OR SHORT.	RHYTHM.	LENGTH.
HIGH OR LOW.	MELODY.	PITCH.
SOFT OR LOUD.	DYNAMICS.	STRENGTH OR FORCE.

§ **6.** Each of these departments requires particular exercises, and should be pursued separately, until one department can no longer dispense with the others.

The following, and similar questions are to be asked by the teacher and answered simultaneously by the whole school.

QUESTIONS.

How many distinctions are there in musical sounds?
What is the first distinction? Second? Third?
How many separate departments are there in the elementary principles of music?
What is the first department called? Second? Third?
On what distinction in the nature of musical sounds is RHYTHM founded?
Melody? Dynamics?
To what in the nature of musical sounds does RHYTHM relate?
Melody? Dynamics?

§ 7. These, and other following questions should be varied, and presented to the mind in all the different ways possible. Let the teacher be careful that the pupils obtain a clear idea of each different distinction; of the department founded upon that distinction; and of the subject of which the department treats, or to which it relates.

CHAPTER II.

PART I. RHYTHM: or

DIVISION OF TIME AND LENGTH OF SOUNDS.

§ 8. From the fact that musical sounds differ in respect to length, arises the necessity of a regular marking of the time as it passes, during the performance of music. This is the first essential requisite of all good performance. A practical knowledge of this is more difficult to acquire than any thing else relating to the subject, and singers are more deficient in this as a general thing, than in either of the other departments. Hence the school should commence with ***Rhythmical*** exercises.

§ **9.** During the performance of a piece of music, *time* passes away. This must be regularly divided into equal portions.

For illustrations of this subject see Mason's Manual of Instruction in the Elements of Vocal Music, p. 35.

§ **10.** Those portions of time into which music is divided are called MEASURES.

§ **11.** Measures are again divided in PARTS OF MEASURES.

§ **12.** A measure with TWO parts is called DOUBLE MEASURE;
" " THREE " " TRIPLE MEASURE;
" " FOUR " " QUADRUPLE MEASURE;
" " SIX " " SEXTUPLE MEASURE.

§ **13.** The parts of measures are marked by a motion of the hand This is called BEATING TIME.

NOTE. The teacher cannot be too strict in requiring the pupil to beat time. Experience proves that it lies at the very foundation of correct performance. If this is neglected, all subsequent instruction will be, comparatively, of little value In the following exercises the teacher should first give the example by making the proper motions; repeating at the same time those words which describe the motions, as downward beat, upward beat; or down, left, right, up; or one, two, three, &c. and afterwards require the pupils to imitate him. Do not tolerate a slow, dragging, or circuitous motion of the hand; but let it pass instantly from one point to the other.

§ **14**. Double time has two motions or beats, viz: Downward beat and Upward beat.

§ **15**. Triple time has three beats, viz: Downward beat, Hither beat and Upward beat.

§ **16**. Quadruple time has four beats, viz: Downward beat, Hither beat, Thither beat and Upward beat.

§ **17**. Sextuple time has six beats, viz: Downward beat, Downward beat, Hither beat, Thither beat, Upward beat, Upward beat.

NOTE. The hither beat is made horizontally to the left, the thither beat horizontally to the right. At the first downward beat in sextuple time, let the hand fall half the way, and at the second the remainder, at the first upward beat let the hand rise half the way, and at the second the remainder. It is not necessary to exercise a school much in Sextuple time. One measure in Quadruple time is equivalent to two measures in Double time, and one measure in Sextuple time is equivalent to two measures in Triple time.

§ **18**. The character used for separating the measures is called a bar, and is made thus: |

ACCENT.

§ **19**. Double time is accented on the *first* part of the measure.
Triple time is accented on the *first* part of the measure.
Quadruple time is accented on the *first* and *third* parts of a measure.
Sextuple time is accented on the *first* and *fourth* parts of the measure.

QUESTIONS.

What is that fact in the nature of musical sounds, from which arises the necessity of a regular division and marking of the time? What is the most important requisite in all good performances? *Ans.* Correct time.

What is that which is more difficult to acquire than any thing else in music? *Ans.* Correct time.

What is that in which singers are usually most deficient? *Ans.* Time.

What is that to which those who are learning to sing, are usually unwilling to attend? *Ans.* Time.

What are those portions of time called, into which music is divided? § 10.

What are those portions of time, smaller than measures, called? § 11.

How many parts has double measure? Triple? Quadruple? Sextuple?

How do we mark the different parts of measures in music? What is that motion of the hand called?

How many motions or beats has double measure, or double time? Triple? Quadruple? Sextuple?

What is that character called which is used for separating measures?

NOTE. Observe the difference between a *bar* and a *measure*. Do not call a *measure* a *bar*.

On which part of the measure is double time accented? Triple? Quadrupie? Sextuple?

CHAPTER III.

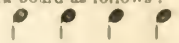
SINGING IN CONNEXION WITH BEATING TIME AND ACCENT.

§ **20**. The teacher gives out a sound to the syllable *la* (a as in father or in far) at a suitable pitch say, E or F—first line or space, Treble clef, (disregarding the octave between male and female voices) and after repeating it frequently, calling the attention of the school to it in various ways, requires those who feel *certain* that they can make the sound right, to imitate him; afterwards he requires those who think it *probable* that they can make it right, to imitate; and finally, the whole.

§ **21**. The pupils are now required to beat and sing one *la* to each beat in different kinds of measure. Mind the accent.

§ **22**. Beat Quadruple time and sing one *la* to each beat.

After this has been done the teacher may write on the black board as follows:



He then points and says—

The characters I have written, represent the sounds we have sung; they are called notes. Notes represent the length of sounds. Made in this form, they are called Quarter notes, or Quarters. (Crotchets.)

NOTE. The names crotchets, minims, &c. are given here, although it is strongly recommended to adhere to the more significant terms, Quarters, Halves, &c.

§ **23**. A sound that continues as long as four quarters, is a whole sound. Exercise. The note representing a whole sound is made thus, 𝅝 and is called a whole note. (Semibreve.)

NOTE. It is repeated once for all, that in every exercise the teacher should himself first give the example, the pupils beating the time, and afterwards require the pupils to imitate, or do the same thing.

§ **24**. A sound that continues as long as two quarters is called a half sound. Exercise.

The note representing a half sound is made thus and is called a half note. (Minim.)

§ **25**. A sound that continues as long as three quarters is called three-quarters. Exercise. The note representing this sound is a dotted half, thus:

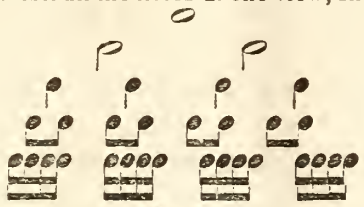
NOTE. Dotting a note adds one half to its length.

§ **26**. Beat, and sing to each part of the measure, or to each beat, two sounds. Exercise.

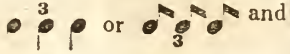
We now sing *eighths;* the note representing an *eighth* sound is made thus and is called an eighth note. (Quaver.)

§ **27**. Beat, and sing to each part of the measure, four sounds. Exercise. We now sing Sixteenths; the note representing a *sixteenth* is made thus and is called a Sixteenth. (Semiquaver.)

§ **28**. The teacher may now exhibit all the notes at one view, showing their relative length, thus:



§ **29**. Thirtyseconds (Demisemiquavers) may also be exhibited, but it is not necessary to exercise on them.

§ **30**. Sometimes three notes are sung to one part of a measure, or in the usual time of two notes of the same kind. When this is done the figure 3 is placed over or under them thus,  and they are called triplets. Exercise on Triplets.

QUESTIONS.

By what characters do we represent the length of sounds?

How many kinds of notes are there in common use? *Ans.* Five.

What kind of a note is this ? (writing the note on the board.)

What kind of a note is this ? this ? this ? this ? this ? this ? this ? (64)

The teacher will question, also, as to the comparative length of notes.

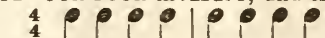
When three notes are sung to one part of the measure, what are they called? How marked?

CHAPTER IV.

VARIETIES OF MEASURE.

§ **31**. There are different varieties of Double, Triple, Quadruple and Sextuple time, obtained by the use of different notes on each part of the measure. Each variety of time is designated by figures, expressive of the contents of a measure, placed at the beginning of a piece of music.

§ **32**. If the parts of quadruple measure are expressed by *quarters*, the measure is called FOUR-FOUR measure, and is thus marked:

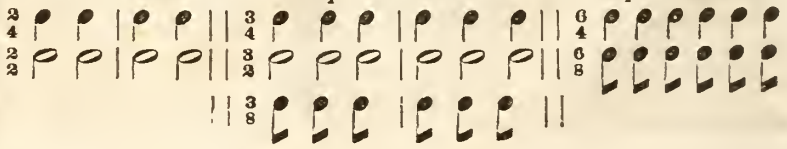


NOTE. The characters or are often used to denote quadruple and double measure. It is, however, recommended to discard the use of them, and substitute numerals in all cases.

§ **33**. If the parts of quadruple measure are expressed by *halves*, the measure is called FOUR-TWO measure, and is thus marked:

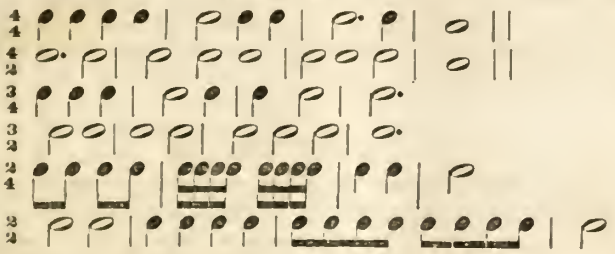
§ **34**. In the same manner let the teacher illustrate all the varieties of measure in common use, as in the following examples:

Double Measure. *Triple Measure.* *Sextuple Measure.*

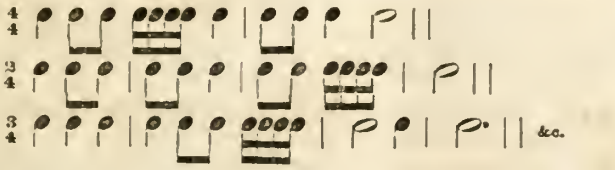


§ **35**. Rhythmical lessons may now, or at an earlier period, at the discretion of the teacher, be written upon the board and sung, first by the teacher, and afterwards by the scholars. Both teacher and scholars should always beat the time, and also describe the motions, when not engaged in singing; but the scholars should never sing with the teacher, nor the teacher with the scholars. When the teacher sings, the pupils should listen, (always beating,) and when the pupils sing, the teacher should listen.

EXAMPLES.



§ **36**. Different kinds of notes may also occur in the same measure, as in the following examples.



QUESTIONS.

How are different varieties of measure obtained? § 31.

By what do we designate the different varieties of measure? *Ans.* By figures. What do the figures placed at the beginning of a piece of music express? *Ans.* The contents of each measure.

Teacher writes different varieties of measure, in the different kinds of time, and requires the pupils to say what figures he shall place at the commencement of each

CHAPTER V

RESTS.

§ **37**. We are often required in music to count or beat certain parts of a measure, or a whole measure, or any number of measures in silence. This is called *resting*, and the sign for it is called a REST.

§ **38**. Each note has its corresponding rest, which is of equal length with the note it represents.

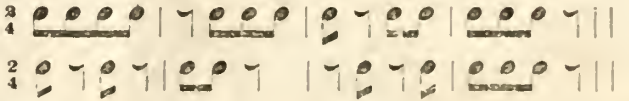
§ **39**. EXAMPLE. Whole rest. Half rest. Quarter rest. Eighth rest. Sixteenth rest.

The teacher exhibits the rests upon the board.

§ **40**. Rhythmical exercises with rests

QUARTER RESTS.

EIGHTH RESTS.



§ **41**. The foregoing are given merely as examples of lessons which the teacher should write, and on which the school should exercise. If Quarter and Eighth rests are practically understood, there will be no difficulty with whole and half rests The practise of Sixteenth rests may be introduced in a similar manner at a more advanced stage of the course.

§ **42**. As a general rule, notes, when succeeded by rests, should be sung shorter than when succeeded by other notes.

NOTE. The teacher must labor to impress this upon the pupils. Teach them to fear a rest, and always to be prepared to stop short whenever one occurs, so as not to interfere with the time which it requires. Singers are very apt to sing over or across the rests, and to pay but little attention to them.

QUESTIONS.

What is beating in silence, called? What is that character called which requires us to beat in silence. How many kinds of rests are there in common use? Are those notes which are succeeded by rests, to be sung shorter or longer, than in other circumstances?

NOTE. The teacher is referred to the "Manual of the Boston Academy of Music" for a much more minute detail of the elements of Rhythm; and especially for a systematic Rhythmical classification of notes, or an exhibition of primitive and derived rhythmical relations; which, although not absolutely necessary, is of great advantage, provided the time and circumstances of a school will permit its introduction.

CHAPTER VI.

PART II. MELODY.

THE SCALE.

§ **43**. Musical sounds may be *high* or *low*. Hence the necessity of that department in music called MELODY, which treats of the pitch of sounds.

§ **44**. At the foundation of Melody lies a certain series of eight sounds, which is called the SCALE.

§ **45**. The scale may be represented by the following notes: thus

The teacher should write the above on the board.

§ **46**. The sounds of the scale are known, or designated by numerals; thus we speak of the musical sound, one, two, three, &c.

The teacher should point to the written scale by way of illustration.

§ **47**. The teacher says: Listen to a sound which I will give you, and which we will consider as *one*.

He then sings the syllable *la* (lah—a as in father) on C, on the added line below, Treble staff, or second space, Base, (omitting to distinguish between male and female voices,) and requires the pupils to imitate.

§ **48**. The teacher now sings one, two, to the syllable *la*, and requires the pupils to do the same.

Thus he goes through the whole scale, singing always to the syllable *la*, and continuing until the great majority can sing both the ascending and descending scale, correctly. A few will always be found, perhaps 5 or 10 in 100, who cannot without extra labor and attention, be made to get the right sounds. These cannot go on with the class profitably to themselves, or to the others. By extra exertion, however, almost all these may learn to sing, but they should at present merely listen to the others, and if possible practise in a separate class.

QUESTIONS.

What is the second distinction made in musical sound? What is that department called which is founded upon this distinction? Of what does Melody treat? What is that series of sounds called which lies at the foundation of Melody? How many sounds are there in the scale? How do we designate or speak of the sounds of the scale? *Ans.* By numerals.

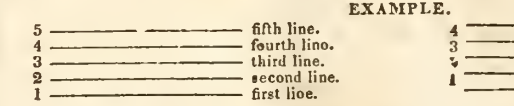
The teacher should now point to the different notes written on the board and ask: Which sound of the scale is that? &c.

CHAPTER. VII.

STAFF, SYLLABLES, CLEFS, LETTERS, INTERVALS.

§ **49**. The scale is written on horizontal lines, and on the spaces between those lines. Five lines are commonly used for this purpose which together with the spaces are called a STAFF.

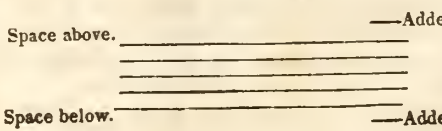
EXAMPLE.



§ **50**. Each line and space of the staff is called a *degree;* thus the staff contains *nine* degrees, five lines and four spaces.

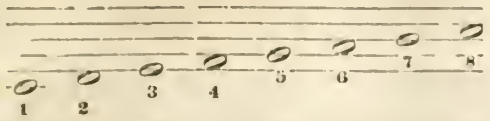
§ **51**. If more than nine degrees are wanted, the spaces below or above the staff, are used; also additional lines, called ADDED LINES.

EXAMPLE.



§ 52. The sound One we will now write upon the first added line below the staff, Two upon the space below, Three upon the first line, and so on

EXAMPLE.



The pupils are now required to sing the scale, ascending and descending, to the syllable *la*, the teacher pointing to the notes on the staff.

NOTE. Those teachers who prefer only four syllables in Solmization will omit § 53 and pass to § 54. We cannot, however, omit to recommend the use of seven syllables, as at § 53, as being altogether preferable to the use of four, as at § 54. In the use of seven syllables, the association between the syllables and sounds becomes much stronger, and the pupil advances more rapidly in the practical knowledge of the scale.

§ 53. In singing, certain syllables are applied to each of the different sounds of the scale. To *one* is applied the syllable DO, (pronounced doe;) to *two*, RE, (ray;) to *three*, MI, (mee;) to *four*, FA, (fah, *a* as in father;) to *five*, SOL, (sole;) to *six*, LA, (lah, *a* as in father;) to *seven*, SI, (see;) and to *eight*, DO, again.

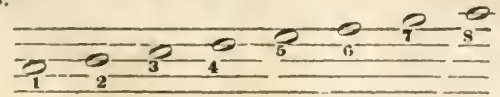
The scale is now sung ascending and descending with *la*, and also with the appropriate syllables.

NOTE. Those teachers who use seven syllables in solmization will omit section 54 and pass to section 55.

§ 54. In singing we apply certain syllables to the sounds of the scale, as follows. To *one*, we apply the syllable FA, (pronounced fah, *a* as in father;) to *two*, SOL, (sole;) to *three*, LA, (lah, *a* as in father;) to *four*, FA; to *five*, SOL; to *six*, LA; to *seven*, MI, (mee;) and to *eight*, FA, again.

The scale is now sung both up and down with *la*, and also with the appropriate syllables.

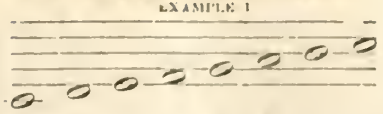
§ 55. We have written the sound *One* upon the added line below, but it is often placed upon the second space. The whole scale is then written thus.



Practise as before.

§ 56. The sounds of the scale are also named from the first seven letters of the alphabet, viz: A, B, C, D, E, F and G. [B. A. C.—2]

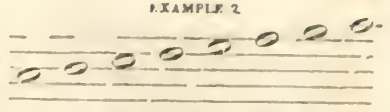
EXAMPLE 1



C D E F G A B C

OR

EXAMPLE 2

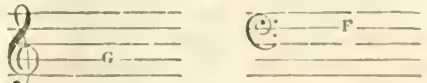


C D E F G A B C

§ 57. When the scale is written as in the first example above a character called the Treble Clef is used at the beginning of the staff. This is also called the G Clef, and fixes G upon the second line of the staff.

When the scale is written as in the second example above, a character called the Base Clef is used at the beginning of the staff. This is also called the F Clef, and fixes F upon the fourth line of the staff.

EXAMPLE OF THE CLEFS.



NOTE. It is not necessary here to point out the different uses of the Clefs. It is sufficient that all the pupils are taught to sing from both.

§ 58. The distance, or step from any one sound in the scale to another, is called an INTERVAL

§ 59. In the regular ascending and descending scale, there are two kinds of intervals, viz: WHOLE TONES and HALF TONES.

§ 60. From one to two, and from two to three are whole tones; from three to four is a half tone; from four to five, from five to six, and from six to seven are whole tones, and from seven to eight is a half tone. Thus there are 5 whole tones, and 2 semitones in the scale.

NOTE. It is very important that the pupils should become thoroughly acquainted with the scale, its numerals, letters, syllables, and intervals, before proceeding any further.

QUESTIONS.

What are those lines and spaces called, on which the scale is written? The teacher points and asks: Which line is this? Which space is this? &c. What is each line and space of the staff called? How many degrees does the staff contain? When more than nine degrees are wanted, what is used?

The teacher should now write the scale upon the board, both in the Treble and in the Base Clef, and point as he asks the following or similar questions: To which sound of the scale do I now point? The answer should be given by numerals. What syllable is applied to One? to Two? &c. What letter is One? Two? &c. What syllable is C? D? &c. What

numeral is Do? Re? &c. What numeral is C? D? &c. What is the distance from any one sound of the scale to another called? *Ans.* An Interval. How many kinds of intervals are there in the scale? What are they called? How many whole tones? How many half tones? What is the interval from 1 to 2? from 2 to 3? from 3 to 4? &c

CHAPTER VIII.

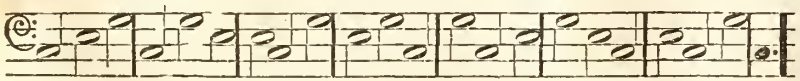
OF THE DIFFERENT SOUNDS OF THE SCALE.

§ **61**. Having become familiar with the scale in its regular progression, we must now learn to strike each sound separately, or in connexion with any other sound. In order to do this, we must pay attention to each particular sound. We commence with THREE in connexion with ONE.

§ **62**. THREE. The pupils sing by syllables 1, 2, 3, and repeat THREE several times. After which the teacher should write lessons like the following, and require the whole to sing them.

§ **63**. FIVE. The pupils sing 1, 2, 3, 4, 5—repeat 5. Sing 1 3 5, 1 5 3, 3 1 5, 3 5 1, 5 1 3, 5 3 1, &c. The teacher sings similar successions to the syllable *la ;* the pupils determine what they are, and answer by numerals.

The teacher writes lessons like the following :



§ **64**. EIGHT. Sing the scale and prolong 8. Sing 1, 3, 5, 8. Sing these four sounds in the following order.

1 3 5 8	3 1 5 8	5 1 3 8	8 1 3 5
1 3 8 5	3 1 8 5	5 1 8 3	8 1 5 3
1 5 3 8	3 5 1 8	5 3 1 8	8 3 1 5
1 5 8 3	3 5 8 1	5 3 8 1	8 3 5 1
1 8 3 5	3 8 1 5	5 8 1 3	8 5 1 3
1 8 5 3	3 8 5 1	5 8 3 1	8 5 3 1

The Teacher writes examples with 1 3 5 8 in one and two parts

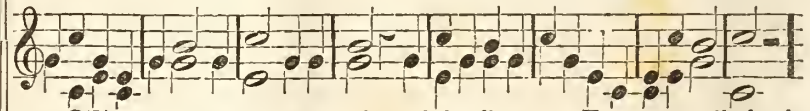
EXAMPLE IN TWO PARTS.

In singing the above and similar lessons, let the male and female voices be formed into separate classes, and sing each of the parts alternately.

§ **65**. SEVEN. Sing the scale and prolong 7. Seven naturally leads to 8, or after 7 we naturally expect to hear 8. It is perfectly easy to sing 7 in connexion with 8, or immediately succeeding to 8. In order, therefore, to strike 7 correctly, and separately, we must think of 8. This will serve as a guide to 7.

§ **66**. The teacher gives out similar lessons to the following: 5878 3878, 1878, 1387, 3587, 1587, 187, 387, 587,&c. Also,17, 37, 57,&c

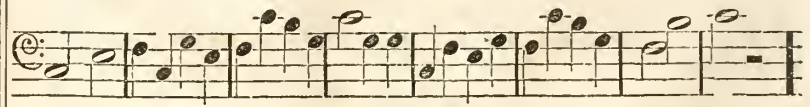
Lessons like the following may be written and sung in one or two parts.



§ **67**. FOUR. Sing the scale and dwell on 4. Four naturally leads to 3, as 7 does to 8. Three, therefore, is the guide to 4.

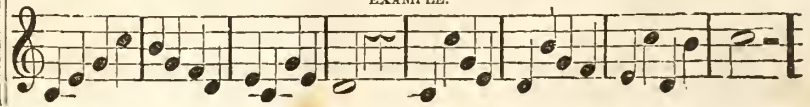
§ **68**. The Teacher gives out: 134, 534, 834, &c. also 14, 54, 84, &c.

EXAMPLE.



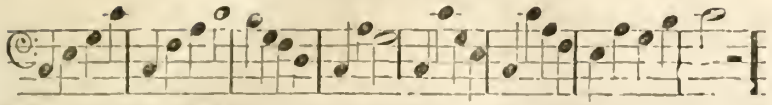
§ **69**. TWO. One or three will either of them guide to two.

EXAMPLE.



§ 70 SIX. Sing the scale and prolong 6. Five will guide to Six.

EXAMPLE.



NOTE. The teacher will spend more or less time upon the foregoing chap according to circumstances. It is however quite important; and if sufficient time be spent upon these exercises, the easier will all that follows be acquired.

QUESTIONS.

When we have learnt the scale in its regular progression, and when we desire to learn each sound separately, with what do we commence in connexion with One? *Ans.* Three. Sing One. Sing Three. What sound do we take after One and Three? *Ans.* Five. Sing One. Sing Three. Sing Five. What sound do we take next. *Ans.* Eight. (Sing as before.) What sound do we take after Eight? *Ans* Seven. What is the distance from Seven to Eight? To what does seven naturally lead—or what does the ear naturally expect after Seven? *Ans.* Eight. If we would strike Seven correctly, what must we think of as a guide to it? *Ans.* Eight. (Practise.) After 1, 3, 5, 8, and 7, what sound do we take? *Ans.* Four. To what does Four naturally lead? *Ans.* Three. What is the distance from Three to Four? What is the guide to Four? (Practise.) After Four what sound do we take? *Ans.* Two. (Question and practise.) After Two what sound, &c. *Ans.* Six. (Question and practise.)

NOTE. The teacher is referred to the "Manual of Instruction" for a much more particular detail of the subject of this chapter.

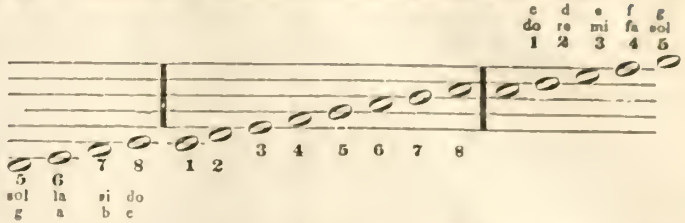
CHAPTER IX.

EXTENSION OF THE SCALE AND CLASSIFICATION OF THE DIFFERENT KINDS OF VOICE.

§ 71. We have thus far become acquainted with the scale of eight sounds; but, generally, every one has a greater compass of voice than is required to sing the scale, and can extend it upwards above 8; or downwards, below 1.

§ 72. When we sing above eight, we consider eight as One of a new scale, above; and when we sing below One we consider One as Eight of a new scale, below.

§ 73. Example of the scale extended above and below.



The above example should be written upon the board, and the pupils should be required to exercise on the upper and lower in connexion with the middle scale. For a more full explanation of this subject, and also for examples, see 'Manual.'

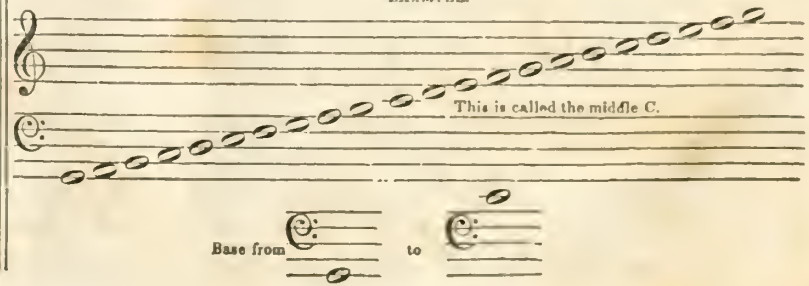
QUESTIONS.

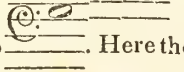
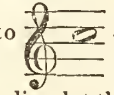
When we sing higher than the scale, what do we consider Eight? When we sing lower than the scale, what do we consider One? What letter is applied to One of the upper scale? To Two? &c. What syllable? So also question with respect to the lower scale.

§ 74. The human voice is naturally divided into four classes, viz lowest male voices, or BASE; highest male voices, or TENOR; lowest female voices, or ALTO; highest female voices, or TREBLE. Boys before their voices change also sing the ALTO.

The teacher may now exhibit, as in the following example, the whole compass of the human voice; point out the difference between Base, Tenor, Alto and Treble, and class the school according to these distinctions.

EXAMPLE.

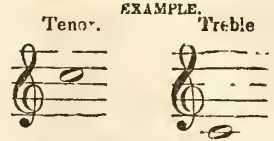


§ **75**. Practise the foregoing example as follows. The Base commence with G, the lowest sound; at they are joined by the Tenor, and both proceed together to  . Here the alto unite and the three parts sing together to . On this note the base stops and the treble begins. The treble, alto and tenor go on to , when the tenor stops; the treble and alto go on to  – Here the alto stops, and the treble goes on alone. In descending let the several parts unite on that note on which they stopped in ascending, and stop on that note on which they commenced in ascending.

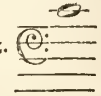
§ **76**. The Treble or G Clef is commonly used for Tenor and Alto; but when used for Tenor it always denotes G an octave, or eight notes lower than when used for Treble.

* As a general rule all those men who can sing this note in a *clear*, and *soft voice*, and *prolong it for some time*, may be classed with the Tenor. If they cannot do this well they belong to the Base.

EXAMPLE.



The same sound, or unison: viz. middle C, is here represented by the Tenor Clef on the third space, and by the Treble Clef on the first added line below.

§ **77**. The teacher should here explain the difference between the male and female voices, showing that the latter naturally sing an octave higher than the former. In order to prove this, let him give out the middle C, as a pitch, viz.  and require the Female voices to imitate him They will, in almost all cases, sing an octave higher, viz. unless they have been already taught to distinguish between the two. To make it evident to them, that they do sing an octave higher, the teacher should require them to dwell upon the sound while he, beginning with sings the whole scale, ascending. When he has done this, they will perceive that he now sings the same sound with them, or that his voice is in unison with theirs. It is important that this distinction should be clearly and practically understood.

See "Manual." Appendix for the teacher, chap. 37.

QUESTIONS.

Into how many classes is the human voice naturally divided? What are the lowest male voices called? Highest? What are the lowest female voices called? Highest? What part do boys sing? Which Clef is used for Tenor and Alto? When the Treble Clef is used for Tenor, does it signify G an octave higher or lower, than when used for Treble? What is the natural difference, or interval, between male and female voices?

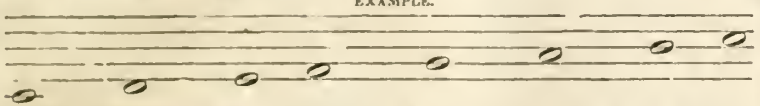
CHAPTER X.

CHROMATIC SCALE.

§ 78. Let the Teacher write the scale on the board, and review what was said in chap. 7, by asking questions similar to those found at the end of that chapter.

In writing the scale, leave room between the whole tone intervals for inserting the semitones.

EXAMPLE.

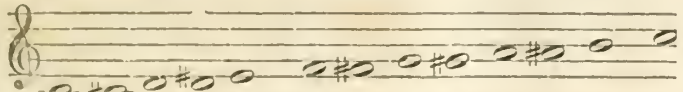


§ 79. Between any two sounds, a tone distant from each other, as from 1 to 2, &c. another sound may be sung. Thus all the whole tones may be divided, and a scale be formed of semitones only, called the CHROMATIC SCALE.

§ 80. The semitone between any two sounds, a whole tone distant, may be obtained, either by elevating the lower of the two, or by depressing the upper.

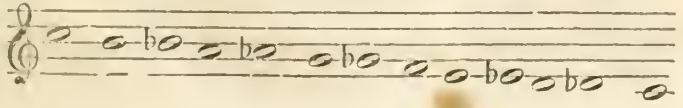
§ 81. In ascending, the semitones are usually obtained by elevation. The sign of elevation is made thus ♯, and is called a *sharp*. A note thus elevated is said to be *sharped*.

The teacher may now introduce the sharped notes, so as to present the following example.



§ 82. In descending, the semitones are usually obtained by depression. The sign of depression is made thus ♭, and is called a *flat*. A note thus depressed is said to be *flatted*.

Exhibit the following example, in connexion with the other.



§ 83. In speaking of the altered notes (sharped or flatted) by numerals, we always say, sharp One, sharp Four, flat Six, flat Seven, &c.; but in speaking of them by letters we say, C sharp, D sharp, E flat, B flat, &c.

§ 84. A sharped note naturally leads upwards, or after a sharped note the ear naturally expects the next note above it; hence, the note above is always the guide to a sharped note.

§ 85. A flatted note naturally leads downwards; hence, the note below is always the guide to a flatted note.

§ 86. When a note is sharped, the syllable appropriated to it in solmization terminates in the vowel sound *e*—thus Do becomes, when sharped, De; Rae becomes Re; Fa, Fe, &c.

§ 87. When a note is flatted, the syllable appropriated to it terminates in the vowel sound *a* (as in *fate*)—thus, Do becomes Da; See, Sa; La (lah) Lay, &c.

§ 88. When a sharped or flatted note is to be restored to its natural sound, the following character ♮, called a natural, is placed before it. A natural takes away the force of a flat or sharp.

NOTE. The exercising of the school upon the chromatic scale must be left to the discretion of the teacher. Some attention to it is very important. For examples, and farther illustrations and remarks, see "Manual of Instruction in the Elements of Vocal Music."

If the Instruction has been thorough thus far the school will now be able to sing all tunes in the key of C, whose rhythmical construction is easy, without much aid from the teacher.

§ 89. In commencing to sing, as the school may now do, from a knowledge of the elementary principles of music, let them at first all sing in unison, a single part, say the Base, and then the Tenor and Alto, each, separately; afterwards these three parts may be united, and sung together, all the female voices singing Alto. It is highly important that all the female voices should be exercised much on the Alto; that they may have this practise, it is recommended that in the early exercise of the school, the Treble be altogether omitted. When the three parts go well together, a part of the female voices may be required to sing the Treble. It is a very good plan to divide the Treble into two classes, and sometimes require one and sometimes the other, to sing the Alto. Experience proves that if the *low tones* of female voices are cultivated and brought out, there is no difficulty in the exercise of the *higher tones*, afterward. The best female singers always like to sing Second or Alto. The careless and indolent are usually unwilling to sing this part.

§ **90** As the pupils now begin to sing from a knowledge of the elementary principles of music, it is considered highly important that the teacher should not sing with them, or lead them on by the mere power of his own voice. Let the school sing without his aid, and while *they* sing, let *him* always beat and describe the time. If a difficult passage occurs, let the pupils beat and describe the time, while the teacher sings the passage as it ought to be sung, over and over again if necessary; but when they sing it, let it be without a teacher's voice to lean upon. If they can not do this, they have not been properly taught, and must begin again, if they ever hope to be set right.

QUESTIONS

Which of the intervals of the natural scale (Diatonic) may be divided? *Ans.* The whole tones. What is that scale called which is formed wholly of Semitones? In how many ways may the semitones be obtained? In ascending how do we obtain the semitones ? What is the sign of elevation called? In descending how are the semitones obtained? What is the sign of depression called? Does a sharped note lead upwards or downwards? What note is the guide to a sharped note? What is the guide to sharp Four? sharp Two? &c. Does a flatted note lead upwards or downwards? What note is the guide to a flatted note? What is the guide to flat Six? flat Three? &c. When a note is sharped, with what vowel sound does the syllable applide to it terminate? What syllable is applied to sharp Four? sharp Six? &c. When a note is flatted, with what vowel sound does the syllable appropriated to it terminate? What syllable is applied to flat Three? flat Seven? &c. When a sharped or flatted note is to be restored, what character is used? What is the use of a natural?

If the teacher has brought before the school the subject contained in the latter part of § 89, in relation to the lower and higher tones of the female voices, he may find it useful to question as follows:

Which tones of the female voice should be first cultivated? Which part are the best female singers always willing or desirous to sing? *Ans.* Alto. Who are they who are unwilling to sing this part? Who in this school are unwilling to sing Alto? Those who are unwilling, hold up their hands.

CHAPTER XI.

TRANSPOSITION OF THE SCALE.

§ **91**. In all our exercises, hitherto, we have taken C as One of the scale, or as the key note, or tonic. When C is thus taken for One, the scale is said to be in its natural position, the natural key being that of C. But any other letter may be taken as One of the scale: and when this is done, the scale is said to be transposed. Thus, if D be taken as One, the scale is said to be transposed to D, or to be in the key of D; if E be taken as One the scale is said to be in E, &c.

§ **92**. In the tranposition of the scale, care must be taken to preserve the relative order of the tones and semitones; i. e. from three to four, and from seven to eight, must always be semitones, and the rest whole tones. whatever may be the key.

KEY OF G: FIRST TRANSPOSITION BY SHARPS.

The teacher writes the scale in C, on the upper staff, on the board, and says:

§ **93**. We will now transpose the scale to G, or take Five of the C scale as One of a new scale.

He writes the scale, beginning with G, on the lower staff, directly under the C scale, and then says:

§ **94**. We will now proceed to examine the G scale, and see if the semitones are right.

NOTE. In order to find out the proper interval from one sound to another, in the scale in any key, we must examine it by numerals: thus, from 1 to 2 must be a whole tone, from 2 to 3 a whole tone, from 3 to 4 a half tone, &c: but in order to ascertain what is the actual interval from one sound to another, we must examine it by letters: thus, from B to D is a whole tone, &c.

EXAMINATION.

Ques. What must be the interval from 1 to 2? *Ans.* A tone.
Ques. What is the interval from G to A. *Ans.* A tone.
Pointing at the same time to the letters on the C scale.
Thus we see the first interval is right
Ques. What must the interval be from 2 to 3? *Ans.* A tone.
Ques. What is the interval from A to B? *Ans.* A tone.
Pointing as before.
Ques. What must the interval be from 3 to 4? *Ans.* A semitone.
Ques What is the interval from B to C? *Ans* A semitone

Ques. What must the interval be, from 4 to 5? *Ans.* A tone.
Ques. What is the interval from C to D? *Ans.* A tone.
Ques. What must the interval be, from 5 to 6? *Ans.* A tone.
Ques. What is the interval from D to E? *Ans.* A tone.
Ques. What must the interval be, from 6 to 7? *Ans.* A tone.
Ques. What is the interval from E to F? *Ans.* A semitone?

The teacher now observes: Since the interval from 6 to 7 must be a tone, and since, from E to F, the interval is but half a tone, we must sharp F, in order to preserve the proper order of the intervals in the scale of G. He writes a sharp before F, and pointing asks,

Ques. What letter is 7, now? *Ans.* F sharp.

Never allow the pupils to say F, for F sharp, or C, for C sharp, &c. He proceeds:

Ques. What must be the interval from 7 to 8? *Ans.* A semitone.
Ques. What is the interval from F♯ to G? *Ans.* A semitone.

§ **95**. The teacher observes, In transposing the scale to G, we have found one sharp necessary, viz. before F. Instead of writing this sharp before every F which may occur in a piece of music in this key, it is placed once for all, at the commencement of the piece, on the letter altered. It is then called the SIGNATURE of the key. Thus one sharp, or F♯ is the signature of the key of G. When there is neither flat nor sharp in the signature, it is said to be natural: it is then the signature to the key of C.

§ **96** A sharp or flat in the signature, affects all the notes on the *letter* on which it is placed; not only those which are written on the same degree of the staff, but also those which are written an octave higher or lower.

§ **97**. The scale being now transposed, the numerals and syllables applied to it, have all changed their places; but the letters remain as before, with the exception that F♯ is substituted for F.

§ **98**. In the transposition of the scale from C to G, it is carried a *fifth higher*, or a *fourth lower*. Thus, a *fifth above* is the same thing as a *fourth below*.

Explain and illustrate.

QUESTIONS.

When the scale is in its natural position, what letter is One?

Where any other letter than C is taken as One, what is said of the scale? *Ans.* It is transposed.

In transposiug the scale, of what must we be particularly careful? *Ans.* The order of the intervals.

In transposing the scale to G, what sound is it necessary to alter? *Ans.* Four. What must we do to it? *Ans.* Sharp it. What does the sharp fourth become in the new key? *Ans.* Seven.

What is the signature to the key of G? *Ans.* F♯. Why is F♯ necessary in the key of G? *Ans.* To preserve the relative order of the intervals.

What is the signature to the key of C. *Ans.* Natural.

How much *higher* is the key of G than that of C? How much *lower* is the key of G than that of C?

NOTE. Tunes in the key of G, whose rythmical construction is not too difficult, may now be introduced and practised as at § 89, § 90.

KEY OF D; SECOND TRANSPOSITION BY SHARPS.

§ **99**. The key of D is examined in connexion with that of G, in the same manner as was G with that of C. A new sharp will be found necessary, viz: on C, which having been found as before, the teacher removes it to the signature, and then presents to the school the key of D with two sharps.

NOTE. The first transposition is so minutely detailed that it is not supposed to be necessary to be particular here; the teacher will immediately be able to proceed in this case as in that. He cannot be too careful to have every thing thoroughly understood.

QUESTIONS.

In transposing the scale from G to D, what sound must we alter? *Ans.* Four. What must we do with it? *Ans.* Sharp it. What does the sharp fourth become in the new key? *Ans.* Seven. What is the signature to the key of D? *Ans.* Two sharps. What letters are sharped? *Ans.* F and C. Why are these sharps necessary in the key of D? *Ans.* To preserve the proper order of tones and semitones in the scale. How much higher is the key of D than that of G? How much lower?

Tunes in the key of D may now be introduced.

KEY OF A; THIRD TRANSPOSITION BY SHARPS.

§ **100**. Examine the key of A with that of D; and investigate the scale by the same process as before.

Questions, after the same manner as at § 99.
Introduce tunes in A

§ **101**. It will be perceived that if the fifth of any key, natural, or with sharps in the signature, be taken, as one of a new key, a new sharp must be introduced, viz: on the fourth: which sharp fourth becomes the seventh in the new key.

KEY OF E; FOURTH TRANSPOSITION BY SHARPS.

§ **102**. Examine the key of E in connexion with that of A? and proceed as before.

Questions after the same manner as at § 99. Sing tunes in E.

§ **103**. It is not necessary to proceed further in the transposition of the scale by sharps; as others very seldom occur.

CHAPTER. XII.

KEY OF F; FIRST TRANSPOSITION BY FLATS.

§ **104**. In the transposition of the scale, we have hitherto always taken *five* as one of a new key; we will now take *four* as such.

§ **105**. The teacher writes the C scale on the upper staff, and the F scale (without the signature) below it, and investigates as before. It will be found that from three to four is a whole tone; and a flat must be introduced on seven, of the C scale, on B, in order to preserve the relative order of tones and semitones in the new key of F.

§ **106**. The teacher may explain in relation to this transposition after the same manner as at § 95.

§ **107**. In the transposition of the scale from C to F, it is carried *a fourth higher*, or a *fifth lower;* thus a *fourth above* is the same as a *fifth below.*

QUESTIONS.

In transposing the scale from C to F, what sound must we alter? *Ans.* Seven. What must we do with seven? *Ans.* Flat it. What does the flat seventh become, in the new key? *Ans.* Four. What letter is seven, in the key of C? *Ans.* B. What letter is four in the key of F. *Ans.* B ♭. What is the signature to the key of F; *Ans.* One flat What letter is flatted? *Ans.* B. Why is B ♭ necessary in the key of F? How much higher is the key of F than that of C? How much lower?

Tunes in F may be introduced.

KEY OF B ♭, SECOND TRANSPOSITION BY FLATS.

§ **108**. The fourth from F, (B♭,) is taken as *one;* and the scale investigated as before. They will find that E, the seventh in the key of F. must be flatted.

Questions as at § 107. Sing tunes in B♭.

KEY OF E ♭: THIRD TRANSPOSITION BY FLATS.

§ **109**. In examining the scale in E♭, it will be found necessary to flat A

Questions after the same manner as at § 107.

§ **110**. If the fourth of any key (natural, or with flats in the signature) be taken as one of a new key, a new flat must be introduced, viz: on the seventh; which flat seventh becomes four in the new key.

Introduce tunes in B♭.

KEY OF A♭; FOURTH TRANSPOSITION BY FLATS.

§ **111**. In examining the scale in A♭, it will be found necessary to flat D.

Questions after the same manner as at § 107. Sing in A♭.

§ **112**. Further transposition by flats is unnecessary. Others, however, may be exhibited and explained, if the teacher thinks proper.

For further remarks and illustrations see "Manual."

CHAPTER XIII.

MODULATION INTO RELATIVE KEYS.

§ **113**. Preparatory exercises.

1. The scholars sing the C scale; then assume *Two* as One of another scale, which they also sing through; then Three; then Four, and so on. A scale is formed upon each, as far as the voice extends.

2 They take Eight, Seven, Six, &c. as Five, and complete the scale, ascending and descending.

1. Similar exercises should be practised, until the scholars can immediately take *any* sound which is given them, and consider it as *any other* sound, and from that form the scale, upwards or downwards.

§ **114**. When, in a piece of music, the scale is transposed, such change is called MODULATION.

FIRST MODULATION, OR FROM ONE TO FIVE.

From C to G.

§ **115**. What is the signature to the key of C?
What is the signature to the key of G?
What is F♯ in the G scale? *Ans.* Seven.
To what does F♯ lead? *Ans.* To G.

§ **116**. F♯ is the NOTE OF MODULATION from the key of C to that of G. The sharp fourth is always the note of modulation from any key to its fifth.

QUESTIONS. What is the note of modulation from C to G? From D to A? From A to E? From F to C? &c.

§ **117**. When modulation occurs, the melodic relations of the sounds, and often the syllables, applied in solmization, must be changed according to the new key.

§ **118**. When a modulation occurs from C to G, C appears no longer as *One;* but, according to the G scale, as *Four;* A as *Two;* D as *Five,* &c.

EXAMPLE.

§ **119**. RULE 1. If several notes, on the same degree, occur before the note of modulation, the change is most conveniently made on the last.

See the above Example, where the second note on D is changed to 5.

§ **120**. RULE 2. If no two notes, on the same degree, precede the note of modulation the change should be made on a note somewhat longer than the rest

EXAMPLE.

§ **121**. RULE 3. If long notes are not to be found on which the change can be made, we must quickly regard the second or third note, before the note of modulation, as belonging to the coming key.

EXAMPLE.

NOTE. The teacher will be able to point out numerous examples, as they occur in almost every piece of music.

SECOND MODULATION, OR FROM C TO F.

122. What is the signature to the key of C?
What is the signature to the key of F?
What is B♭ in the F scale? *Ans.* Four.

§ **123**. B♭ is the NOTE OF MODULATION, from the key of C to that of F. The flat seventh is always the note of modulation from any key to its fourth.

QUESTIONS. What is the note of modulation from C to F? From F to B♭? From G to C? &c.

§ **124**. See § 117.

§ **125**. When a modulation occurs from C to F, C appears no longer as *One;* but, according to the F scale, as Five, D as Six, &c

EXAMPLE.

§ **126** Rules the same as at § 119, 120 and 121.

§ **127**. These two modulations are the most common. It is not thought necessary to speak of others in this place. Further remarks may be found in the "Manual."

§ **128**. In such changes as usually occur in Psalmody, extending only to one or two measures, it is not advisable to make any change of syllables, but merely to alter the termination of the note of modulation; but in longer pieces, or where the change is continued for some time, not only that part which has the note of modulation, but also the other parts, should adopt the solmization of the new key.

QUESTIONS.

When the scale is transposed, what is such change called? What is the most common modulation? *Ans.* From One to Five. What the next? *Ans.* From One to Four.

When modulations occur, what must be done with the syllables? *Ans.* Changed according to the new key.

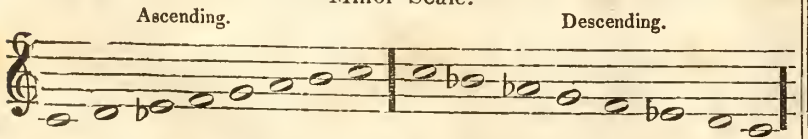
CHAPTER XIV.

MINOR SCALE.

§ **129**. Hitherto we have sung *semitones* between Three and Four, and between Seven and Eight, and this is the order in which they must always occur in the natural scale. But there is another scale, not natural, but artificial, in which the semitones are differently placed.

EXAMPLE.

Minor Scale.



§ **130**. The teacher should sing the minor scale slowly, carefully and repeatedly, until the pupils can tell him what sound he flats in ascending, and what sounds he flats in descending; and where the semitones occur.

§ **131**. In ascending (Minor scale) the *third* is flatted, in descending, the *seventh*, *sixth* and *third* are flatted.

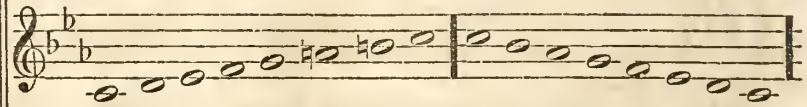
§ **132**. In ascending (Minor scale) the semitones occur between Two and Three, and Seven and Eight; in descending, between Six and Five, and Three and Two.

§ **133**. This scale is called the MINOR SCALE, or MODE, (by the Germans *moll*, soft) because it moves on more softly and gently than the other which we have hitherto practised, and which is called the MAJOR SCALE, or MODE, (by the Germans, *Dur*, hard.)

See "Manual." § 449.

§ **134**. Instead of marking the flatted sounds of the Minor C scale, one by one, with flats, as in the above example, we mark them in the signature.

EXAMPLE.



§ **135**. As Six and Seven are not flatted in ascending, we are now obliged to alter these two sounds from the signature, by the sign of elevation; in this case a natural.

§ **136**. It will be perceived that E ♭ Major, has the same signature as C Minor, viz: three flats.

§ **137**. Every Minor scale has the same signature as the Major scale, which is based on its third. Hence, these two are said to be related. C Minor is the *relative Minor* of E ♭ Major; and E ♭ Major is the *relative Major* of C Minor.

§ **138**. The letters and syllables are the same in the relative modes, but the numerals are changed. Thus, the syllable Do is applied to E ♭ in both cases, although it is *One* in the Major, and *Three* in the Minor mode.

§ **139**. If the signature is three flats, the music may be either in E♭ Major, or C Minor. In which of the two it is, however, can only be known

by an examination of the scale or chords, or by the ear, which, when practised, immediately distinguishes the one from the other.

§ **140**. If the Minor scale is practically understood in C, it will be easy to transpose it to any of the other letters. Some of the most common Minor modes should be written upon the board, examined and practised

QUESTIONS.

In the ascending Minor scale, what sound is flatted?

In descending?

In the ascending Minor scale, where is the first semitone?

Ans. Between Two and Three. Where the second?

In descending, where is the first semitone found?

Ans. Between Six and Five. Where the second?

What two sounds of the ascending Minor scale must be altered from the Signature? *Ans.* Six and Seven. What must be done to them? *Ans.* They must each be raised a semitone.

What is the relative Major scale to C Minor? To D? To E?, &c.

What is the relative Minor scale to C Major? To G? To D?, &c.

What syllable is applied to One in the Major mode? In the Minor?, &c.

Which mode is the most common, Major or Minor? *Ans.* Major.

Which is the most brilliant or lively? Which is the most mournful? Which best expresses joy or praise? Which best expresses sorrow, grief, penitence?

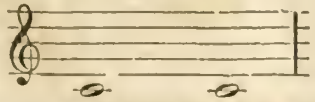
CHAPTER XV.

INTERVALS.

§ **141**. We have hitherto spoken of the intervals of a tone and semitone, but there are also other intervals, viz. Seconds, Thirds, Fourths, Fifths, &c.

EXAMPLES.

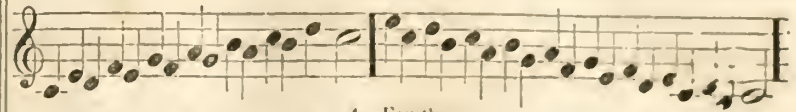
1. Unison.



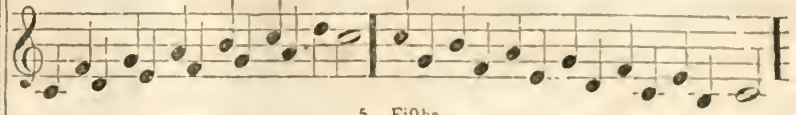
Note. Although the Unison is not strictly an interval, yet, in the theory of music, it is spoken of, and treated as one.

2. Seconds

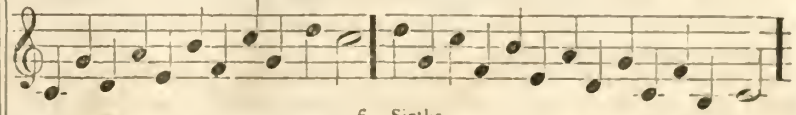
3. Thirds.



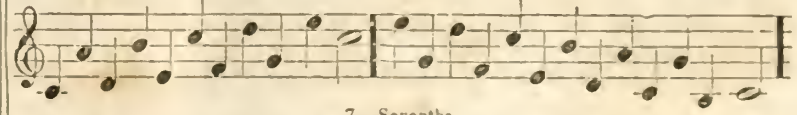
4. Fourths.



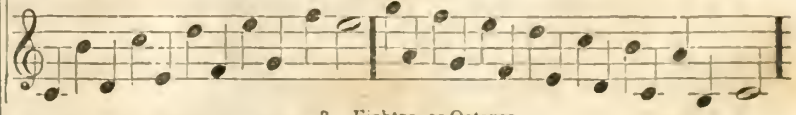
5. Fifths.



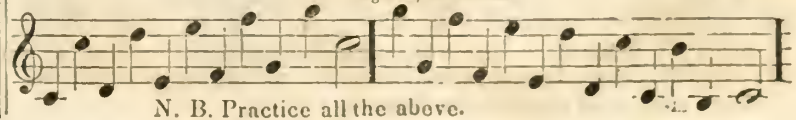
6. Sixths.



7. Sevenths.



8. Eighths, or Octaves



N. B. Practice all the above.

QUESTIONS. What is the interval from One to Two called? From Two to Three?, &c. From One to Three?, &c. From One to Four &c. &c

142. Major and Minor intervals.

SECONDS. A second, including a *semitone*, is called a MINOR second: a second, including a whole *tone*, is called a MAJOR second.

NOTE. The teacher writes the scale on the board, points and questions:

What is the second from C to D? *Ans.* Major. From D to E? *Ans.* Major. From E to F? *Ans.* Minor, &c.

THIRDS. An interval, including a *tone* and a *semitone*, is called a MINOR third one including *two tones* is called a MAJOR third. Questions as before.

FOURTHS. An interval, including *two tones* and a *semitone*, is called a PERFECT fourth: one including *three tones*, a SHARP fourth. Questions as before.

FIFTHS. An interval, including *two tones* and *two semitones*, is called a FLAT fifth: one including *three tones* and a *semitone*, a PERFECT fifth. Illustrations and questions.

SIXTHS. An interval of *three tones* and *two semitones*, is called a MINOR sixth: one of *four tones* and a *semitone*, a MAJOR sixth. Questions, &c.

SEVENTHS An interval of *four tones* and *two semitones*, is called a FLAT or MINOR seventh: one of *five tones* and a *semitone*, a SHARP or MAJOR seventh. Questions.

OCTAVES. All the octaves are equal, including *five tones* and *two semitones*.

§ **143**. If the lower note of any *minor* interval be depressed, or the upper one elevated, the interval becomes *major*.

§ **144**. If the lower note of any *major* interval be elevated, or the upper one depressed, the interval becomes *minor*.

§ **145**. If the lower note of any *major* interval be depressed, or the upper note elevated, there arises a SUPERFLUOUS or EXTREME SHARP interval.

§ **146**. If the lower note of any *Minor* interval be elevated, or the upper note depressed, there arises a DIMINISHED, or EXTREME FLAT interval.

For further examples and illustrations, see "Manual."

CHAPTER XVI.

PASSING AND SYNCOPATED NOTES, AND MISCELLANEOUS CHARACTERS.

§ **147**. *Passing notes.* When notes are introduced which do not properly belong to the harmony or chord, they are called PASSING NOTES.

§ **148**. When passing notes *follow* the essential notes, they are called AFTER NOTES.

§ **149**. When passing notes *precede* the essential notes, they are called APPOGIATURES.

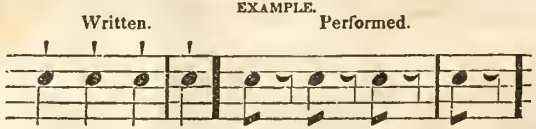
EXAMPLE.

§ **150**. *Syncopated notes.* When a note commences on an unaccented, and is continued on an accented part of a measure, it is called a SYNCOPATED NOTE.

§ **151**. *Pause.* When a note is to be prolonged beyond its usual time, a character called a PAUSE is placed over or under it. Ex: 𝄐

§ **152**. *Staccato.* When singing is performed in a short, pointed and articulate manner, it is said to be STACCATO.

EXAMPLE.



§ **153**. *Legato.* When singing is performed in a smooth, gliding manner, it is said to be LEGATO.

NOTE. The distinction between Staccato and Legato is very important, and should be well and practically understood.

§ **154**. *Tie.* A character called a TIE is used to show how many notes are to be sung to one syllable. The same character is often used to denote Legato style. Example. ⁀

§ **155**. *Repeat.* Dots across the staff require the repetition of certain parts of the piece.

EXAMPLE.

Question on this Chapter.

CHAPTER. XVII.

CHORDS.

§ **156**. When two or more sounds are heard together, such combination is called a CHORD: if agreeable to the ear, it is called a *consonant chord*, or a CONCORD; if disagreeable to the ear, it is called a *dissonant chord*, or a DISCORD.

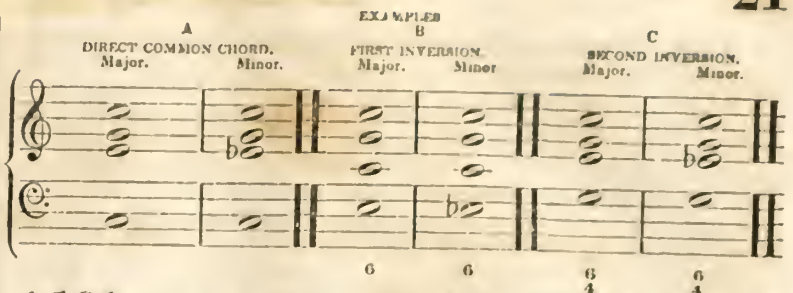
§ **157**. COMMON CHORD. A chord consisting of One, Three and Five, to which, Eight may be added, is called a COMMON CHORD, or DIRECT COMMON CHORD: if the *third* be *Major*, it is a MAJOR *chord*, if *Minor*, a MINOR *chord*. See example A.

§ **158**. INVERSION OF CHORDS. When the natural position, or relative situation of the sounds constituting the common chord, is changed so that Three or Five is lower than One, the chord is said to be inverted. See examples B and C.

§ **159**. CHORD OF THE SIXTH. In the first inversion of the common chord, the Third is taken as the Base, or as the lowest sound; it is then called the "chord of the Sixth." The Base note is figured 6. See example B.

§ **160**. CHORD OF THE SIXTH AND FOURTH. In the second inversion of the common chord, the Fifth is taken as the Base, or as the lowest sound; it is then called the "chord of the Sixth and Fourth" The Base note is figured $\frac{6}{4}$ See example C.

EXAMPLES.



§ **161**. CHORD OF THE SEVENTH. A chord consisting of a *Base*, its *Third*, *Fifth*, and *Seventh*, is called a "chord of the Seventh." This chord is most frequently based on the Fifth. It is then called the DOMINANT SEVENTH. It is figured 7. Example D.

§ **162**. CHORD OF THE SIXTH AND FIFTH In the first inversion of the chord of the Seventh, the *Third* is taken as the Base or lowest sound. It is then called the chord of the "Fifth and Sixth," and is figured $\frac{6}{5}$. Ex. E.

§ **163**. CHORD OF THE FOURTH AND THIRD. In the second inversion of the chord of the Seventh, the *Fifth* is taken as the Base or lowest sound. It is then called the chord of the "Fourth and Third," and is figured $\frac{4}{3}$ or $\frac{6}{4}$. Example F.

§ **164**. CHORD OF THE FOURTH AND SECOND. In the third inversion of the chord of the Seventh, the *Seventh* is taken as the Base or lowest sound. It is then called the chord of the "Fourth and Second" and is figured $\frac{4}{2}$ or $\frac{6}{4}$. Example G.

§ **165**. The chord of the Seventh, is naturally followed by the common chord. See quarter notes in the above example.

§ **166**. A knowledge of these two chords, viz: The common chord, and the chord of the Seventh, with their inversions, lies at the foundation of musical science, and although not essential to correct performance, is desirable, and cannot fail to afford great advantages to the mere performer, as well as to the teacher. See "Manual."

To those who wish to pursue the study of the science of music, the following works are recommended, viz:

"First steps to Thorough Base."
"Burrows' Thorough Base Primer."
"Catel's Treatise on Harmony."
"Porter's Musical Cyclopedia."
"Callcott's Musical Grammar."

PART III. DYNAMICS.

CHAPTER XVIII.

§ **167**. Musical sounds may be either soft or loud. From this fact, in the nature of musical sounds, arises the necessity of the third department in the elements of music, called DYNAMICS, which treats of the *force* or *strength* of sounds.

§ **168**. A sound, be it loud or soft, must still be of a good quality. It must never be so soft, or so loud, as to injure the quality of tone.

DYNAMIC DEGREES.

§ **169**. MEZZO. A sound produced by the ordinary exertion of the organs, is a *medium* or *middle* sound; it is called MEZZO, and is marked *m.*

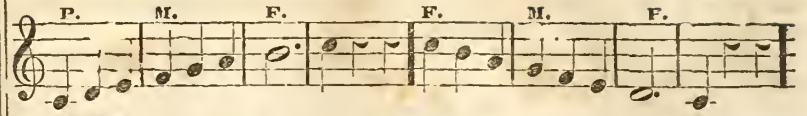
§ **170**. PIANO. A sound produced by some restraint of the organs, is a soft sound, it is called PIANO, (pronounced *peano*) and is marked *p.*

§ **171**. FORTE A sound produced by a strong or full exertion of the organs, is a loud sound; it is called FORTE, and is marked *f.*

§ **172**. *Mezzo*, *Piano* and *Forte*, are Italian words, which, by long usage, have become technical terms in music, and are used by all nations.

§ **173**. Applications of the three principal Dynamic degrees to the scale.

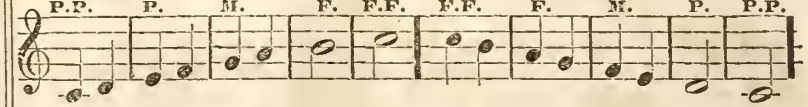
EXAMPLE.



§ **174**. PIANISSIMO. If a sound is produced by a very small, but careful exertion of the organs, softer than *piano*, yet so loud as to be a good audible tone, it is called PIANISSIMO, (pronounced *peanissimo*) and is marked *pp.*

§ **175**. FORTISSIMO. If a sound is delivered with a still greater exertion of the organs than is required for *Forte*, but not so loud as to degenerate into a scream, it is called FORTISSIMO, and is marked *ff.*

§ **176**. The five Dynamic degrees, applied to the scale:



See further exercises, &c. in "Manual."

CHAPTER XIX

DYNAMIC TONES.

§ **177**. ORGAN TONE. A tone which is commenced, continued and ended with an equal degree of force, is called an ORGAN TONE.

NOTE. The organ tone should be exclusively practised in the first stages of a musical education. It is difficult to acquire a firm, steady, equal tone. Until this is acquired the pupil should not attempt any other Dynamic tone.

§ **178**. CRESCENDO. A tone commencing soft and increasing to loud, is called a CRESCENDO TONE; and is marked *cres.* or <.

§ **179**, DIMINUENDO. A tone commencing loud and gradually diminishing to soft, is called a DIMINUENDO TONE; and is marked *dim.* or >.

§ **180**. SWELL. A tone consisting of an union of Crescendo and Diminuendo, is called a SWELLING TONE, or a SWELL. It is marked <>.

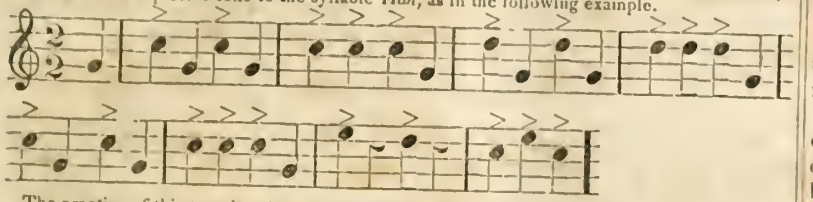
§ **181**. Crescendo, Diminuendo and Swell, are not only applied to individual tones, but also to passages in music

Sing the scale in Crescendo, Diminuendo and Swelling tones.

§ **182**. PRESSURE TONE. If a single short sound is sung with a very sudden, forcible *crescendo*, or *swell*, there arises the PRESSURE TONE. Marked < or <>. It is often applied to syncopated passages.

§ **183**. EXPLOSIVE TONE. A single short sound which is struck suddenly, with very great force, and instantly diminished, is called an EXPLOSIVE TONE. It is marked >, or *fz*. (forzando,) or *sf*. (sforzando.)

Practise the explosive tone to the syllable *Hah*, as in the following example.



The practise of this tone is calculated to give great power and strength to the voice.

§ **184**. EXPRESSION. The proper application of Dynamics to music, constitutes essentially that which is usually called EXPRESSION. Dynamics should be much practised; no other exercises have such a powerful tendency to bring out, strengthen and improve the voice.

See 'Manual,' for more particular instructions.

CHAPTER XX.

EXPRESSION OF WORDS, IN CONNEXION WITH SOUNDS, AND MISCELLANEOUS DIRECTIONS.

§ **185**. Besides the dynamic designations of the last chapter, vocal expression depends essentially on Articulation, Accent, Pause and Emphasis.

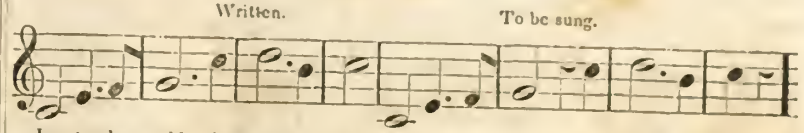
§ **186**. VOWEL SOUNDS. The vowel sounds only should be sustained in singing. It is on these alone that the voice should dwell. They should be delivered with accuracy, and carefully prolonged, without being changed. To insure this, the organs of sound should be immovably fixed from the beginning to the end of a sound; not the least change should be allowed in the position of the lips, teeth, tongue or throat; nor indeed of the head or body.

It is a very common fault for singers to change the vowel sounds, and dwell not on the *radical* or principal sound, but on the *vanish* or closing sound; thus *a* becomes *e; o, oo;* &c. In the word "great" for example, instead of dwelling steadily upon the vowel sound *a*, the singer changes it to *e*, and that which should be grea - - - - - t, becomes grea - - e - - - - - t; so also in the syllable applied to *Two*—let it be Ra - - - e and not Ra - e - - - -

§ **187**. CONSONANTS. Articulation is almost entirely dependant on the consonants. These should, therefore, receive very particular attention, and be delivered or articulated very quickly, smartly, forcibly, distinctly, and with the greatest precision. The neglect of a careful utterance of the consonants, is a principal cause of indistinctness in singing.

§ **188**. ACCENT. Accent is as important in singing as in speaking. If the poetry be regular in its construction, and is properly adapted to the music, the accentuation of the two will correspond. If otherwise, that of the former must, in general, be attended to, and the musical accent made to conform to it.

§ **189**. PAUSE. Pauses, both grammatical and rhetorical, are also essential to good singing. In general, when necessary, they must be obtained, not by a pause in the time, the computation of which should be regularly carried on, but by shortening the preceding note; as in the following example, viz:



§ **190**. EMPHASIS. Emphatic words should be given with a greater or less degree of the explosive tone (*sf*.), without reference to rhythmical accent. In common psalmody its application is often very difficult, from a want of a proper adaptation of the poetry to the music, or appropriateness of one to the other. The effect of emphasis may often be increased by a momentary pause.

§ **191**. OPENING OF THE MOUTH. The mouth should in general be so far opened as to admit the end of the fore finger freely between the teeth. Singers do not usually open their mouths sufficiently wide to give a free and full passage to the sound.

§ **192**. TAKING BREATH. (1) In taking breath make as little noise as possible.

(2) Let it be done quickly, and without any change in the position of the mouth.

(3) Never breathe between the different syllables of the same word.

(4) When several notes come together, to one syllable, do not breathe between them, except in long running passages, or divisions where it cannot be avoided.

(5) Words which are intimately connected in sense, as the article and its noun, or the preposition and its noun, should not be separated by taking breath.

(6) The practise of breathing at a particular part of the measure, or of rhythmical breathing, should be avoided.

(7) Take breath no more frequently than is necessary.

(8) Exercises on the explosive tone (*fz.*) will greatly assist in acquiring the art of taking breath.

§ **193**. QUALITY OF TONE. The most essential qualities of a good tone are *purity, fulness, firmness* and *certainty*.

(1) A tone is PURE, or clear, when no extraneous sound mixes with it; IMPURE, when something like a hissing, screaming, or huskiness is heard. Impurity is usually produced by an improper position of the mouth.

(2) A tone is FULL, when it is delivered in a free and unconstrained use of the appropriate organs of sound. A tone is FAINT when it is produced by a careless or negligent use of the organs.

(3 and 4) A tone is FIRM and CERTAIN, which, being correctly given, is held steadily, without change: and which seems to be perfectly under the control of the performer. Hence the following are faults, viz:

(1) Striking below the proper sound and sliding up to it, as from *Five* to *Eight*, &c.

(2) A wavering, or trembling of the voice.

(3) A change just at the close of the tone, produced by a careless relaxation of the organs, which should always be held firm and immovable in their proper position until the sound ceases.

§ **194**. TO CORRECT FAULTS. Whenever the teacher discovers a fault, let him first imitate it himself, and afterwards give the true style of performance; then let him require the pupils to imitate both the bad and the good example. It is not sufficient for the teacher to say that a certain fault exists, he must actually point it out, or exhibit it by his own performance, and this over and over again, until the pupils obtain a clear perception of it, and know both how to produce it, and how to avoid it.

§ **195**. In all vocal performance attend to the shirit of the words. Enter into those emotions which are expressed by the poetry. Avoid a dull, heavy, unmeaning, unfeeling, automaton-like style of performance, and cultivate that which comes from the heart, which is energetic, which has some soul, some meaning, and which is appropriate to the circumstances and to the ocasion. The composer does but furnish the mere skeleton, and it depends upon the performer to say whether that inanimate form shall live, and breathe, and move so as to take deep hold of the affections and control the feelings of others, thus producing the effects for which music is designed, and for which it is so admirably adapted.

CONCLUDING REMARKS.

MODE OF INSTRUCTION. It is not considered necessary that the foregoing instructions should be committed to memory and recited by the pupils; they are rather intended as a means of fixing the method of proceeding fully in the mind of the teacher; or as a text for him, the subjects of which, are to be brought before the school in familiar lectures, and stated, explained, and illustrated according to his discretion. Should any teacher, however, prefer the other method, (that of committing to memory) he can easily point out to the pupils those sections which he wishes them to commit, distinguishing them from those which are more particularly intended as mere directions to the teacher, and which will readily be perceived.

BLACK BOARD. The teacher will need a Black Board, with two staffs drawn across it. A convenient size is found to be, say about six feet long and two and a half feet wide. The lines of the staff to be painted white, and about an inch apart. The board should be placed back of the teacher, and in such a position as that when the pupils face him they will have a full view of it. With common chalk (prepared or refined is better) he should write the examples, rhythmical, melodic, and dynamic by way of illustration and for practise. He should always go on the principle of teaching one thing at a time, and not proceed until each lesson is understood. A small light rod or stick, two or three feet long, will be found convenient for pointing to the board, and for beating time.

SINGING BY ROTE. In the first commencement of a school it is very desirable to introduce immediately, singing by rote. Its advantages are,

1st. It affords variety and gratifies the pupils

2d. It has a tendency to improve both the ear and the voice.

3d. It gives the teacher an opportunity to correct numerous faults, as it respects the delivery of the voice, quality of tone, and style and manner of performance.

Singing by rote may profitably occupy, perhaps, at different intervals, a quarter of the time devoted to the first six, or perhaps twelve, lessons; after which, the pupils will have made so much progress as to be able to sing from a knowledge of the elementary principles of music; when they have once arrived at this point, singing by rote and by words should be given up entirely, and singing from a knowledge of elementary principles, in the use of the syllables of solmization, should be substituted for it.

FINALLY. It must not be supposed that vocal music can be taught in a few lessons, or in a short time. It is at least as difficult to acquire a practical knowledge of singing, as it is to acquire a practical knowledge of Latin or Greek, or any modern language, and indeed much more so; for, while one depends almost exclusively on intellectual application and exertion, the other depends essentially on the cultivation of taste, and of those faculties which can only be gradually improved by an industrious, patient and persevering course of practise.

THE

BOSTON ACADEMY'S

COLLECTION OF CHURCH MUSIC.

OLD HUNDRED. L. M.

Martin Luther.

DANVERS. L. M.

1. Awake, my tongue, thy tribute bring To him who gave thee power to sing; Praise him, who is all praise above, The source of wis - dom and of love.

3. Through each bright world above, behold Ten thousand thousand charms unfold: Earth, air, and mighty seas combine, To speak his wis - dom all divine.

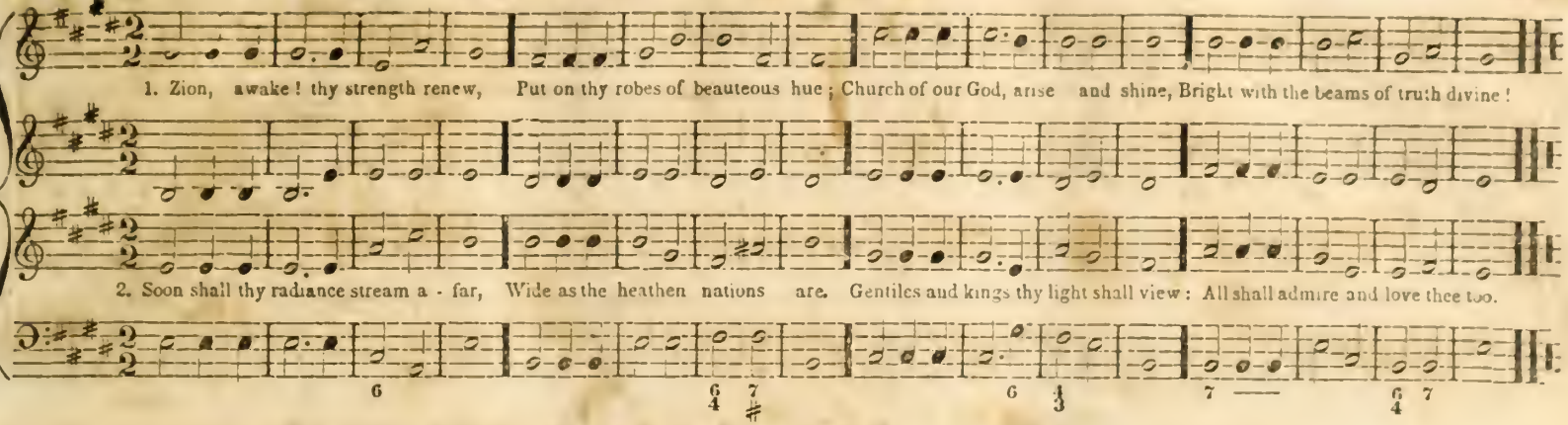
WATSON. L. M.

2d ending.

3. Blest are the meek, who stand afar From rage and passion, noise and war; God will secure their happy state, And plead their cause against the great.

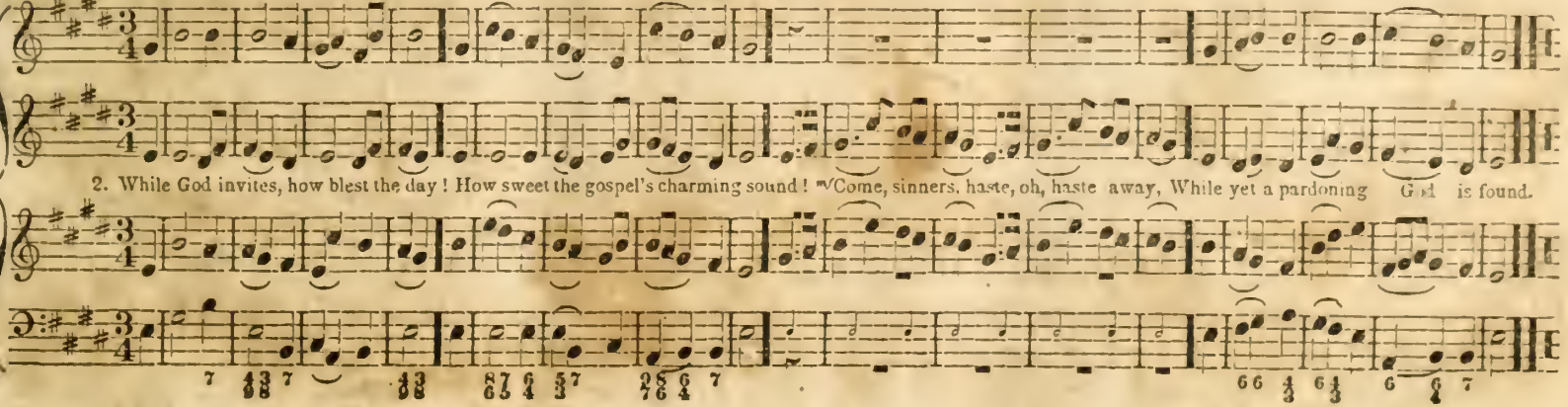
7. Blest are the men of peaceful life, Who quench the coals of growing strife; They shall be called the heirs of bliss, The sons of God, the God of peace.

IPSWICH. L. M. [Chant.]



COSTELLOW. L. M.

Costellow.



SEDGWICK. L. M.

H. G. Nageli.

2d ending.

1. Be thou, O God! ex - alted high; And as thy glory fills the sky, So let it be on earth displayed, Till thou art here, as there, obeyed.

3. Thy praises, Lord, I will resound To all the listening nations round: Thy mercy highest heaven transcends, Thy truth beyond the clouds extends.

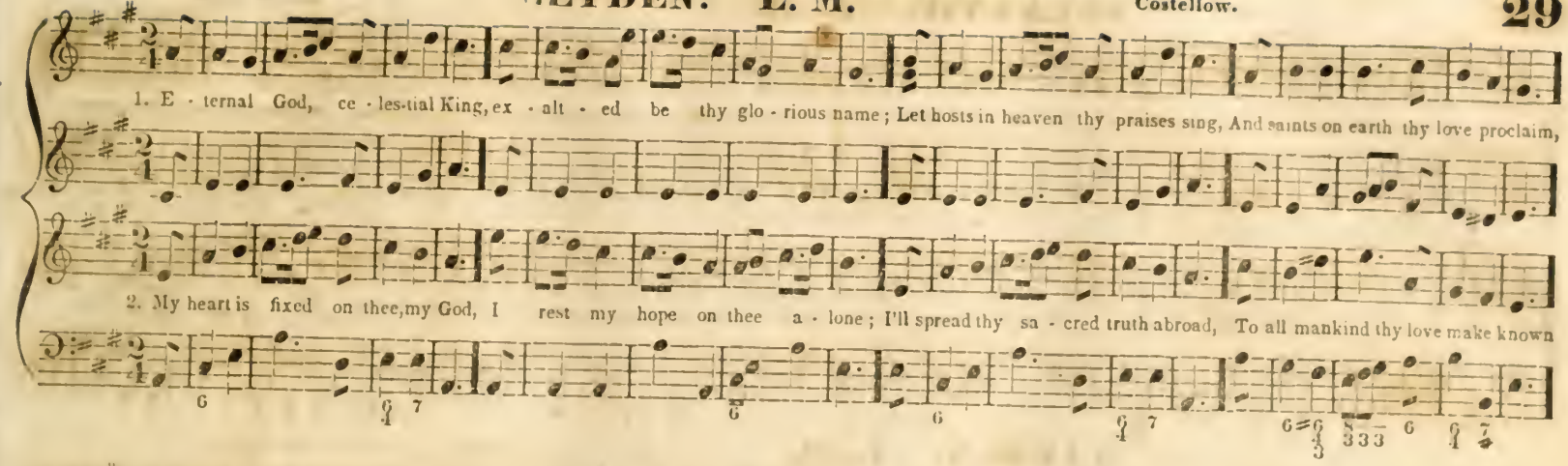
SAUGUS. L. M.

Subject from Costellow.

1. How blest the sacred tie, that binds In sweet communion kindred minds! How swift the heavenly course they run, Whose hearts, whose faith, whose hopes are one!

2. To each, the soul of each how dear! What tender love! what ho - ly fear! How does the generous flame within Refine from earth, and cleanse from sin!

5. Nor shall the glowing flame expire, When dimly burns frail nature's fire: Then shall they meet in realms above, A heaven of joy, a heaven of love.



3
Awake my tongue—awake my lyre,
With morning's earliest dawn arise;
To songs of joy my soul inspire,
And swell your music to the skies.

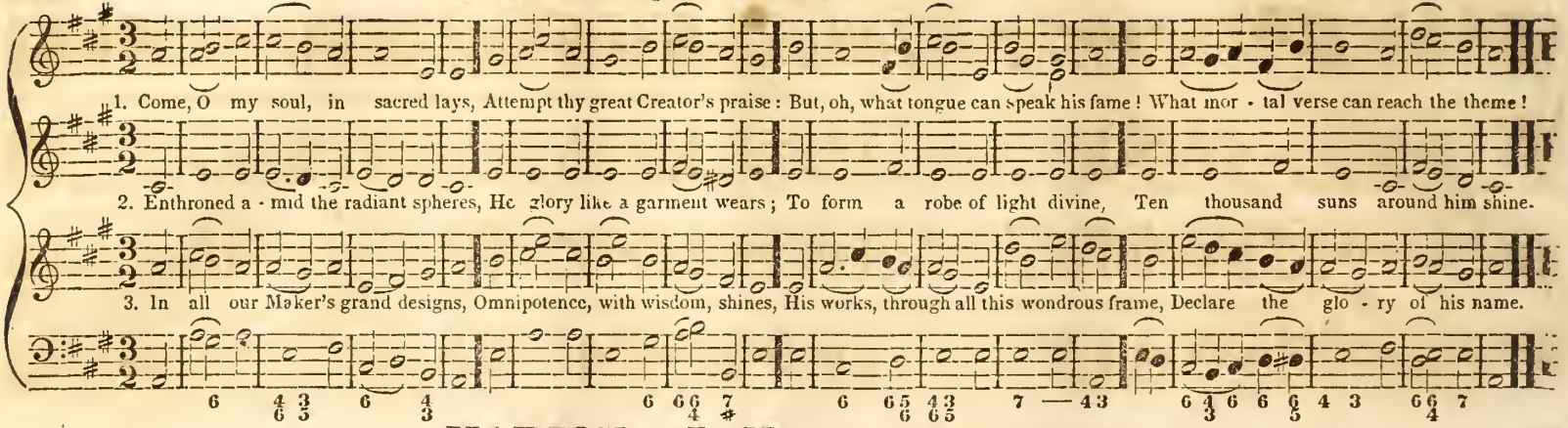
4
With those, who in thy grace abound,
To thee I'll raise my thankful voice;
While every land—the earth around,
Shall hear—and in thy name rejoice.

5
Eternal God, celestial King,
Exalted be thy glorious name;
Let hosts in heaven thy praises sing,
And saints on earth thy love proclaim.

Church Psalmody, Ps. 57. 4th Pt.

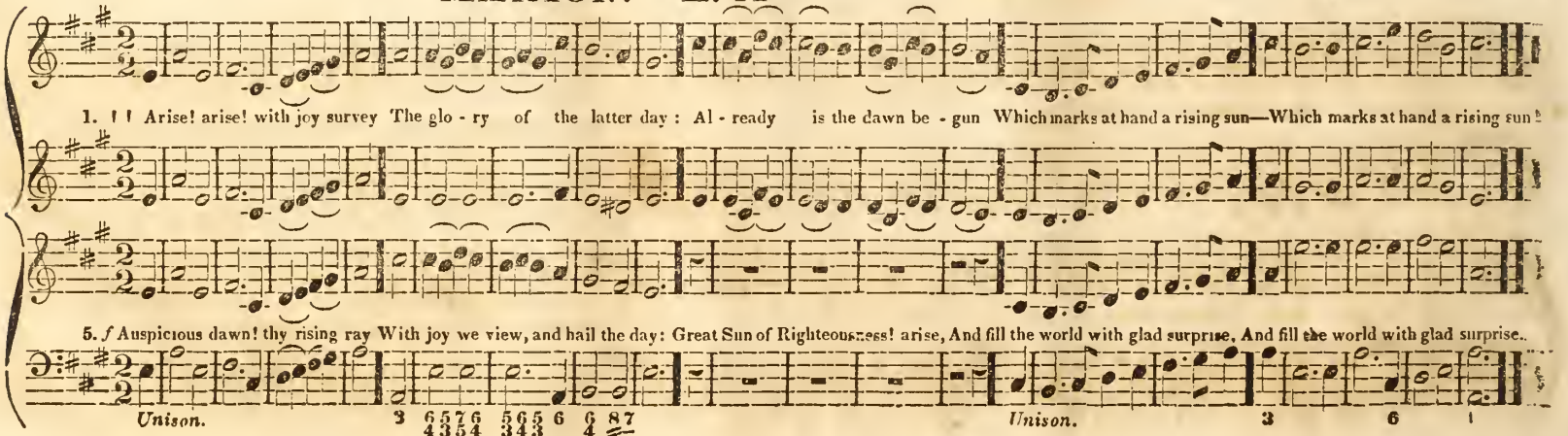
ATLANTIC. L. M.

George Oates.



MARION. L. M.

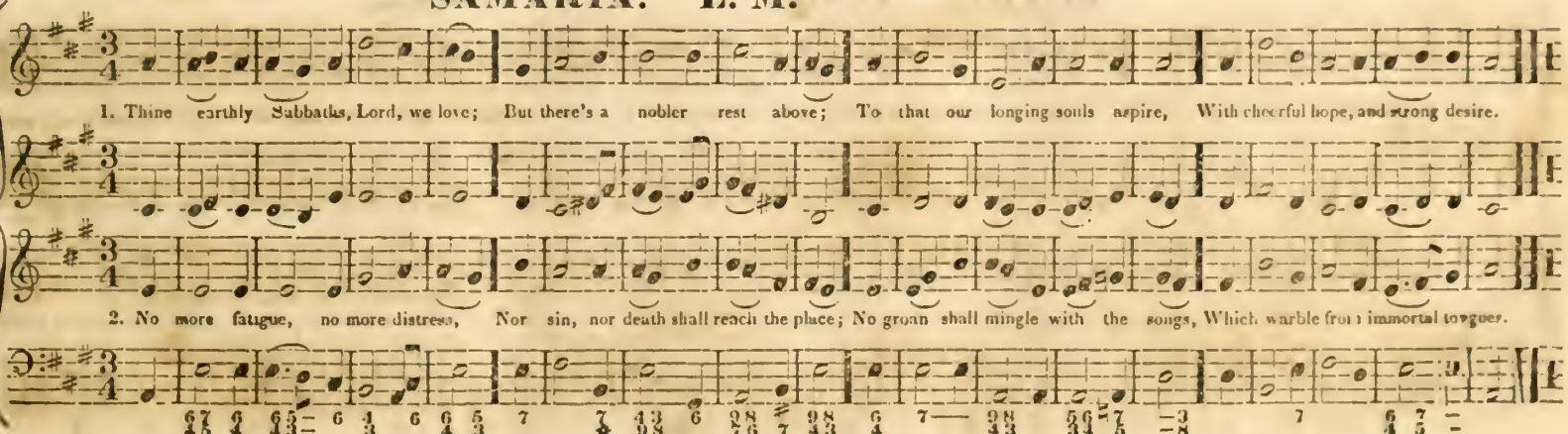
L. Mason.



PARK STREET L. M.

Venua.

SAMARIA. L. M.



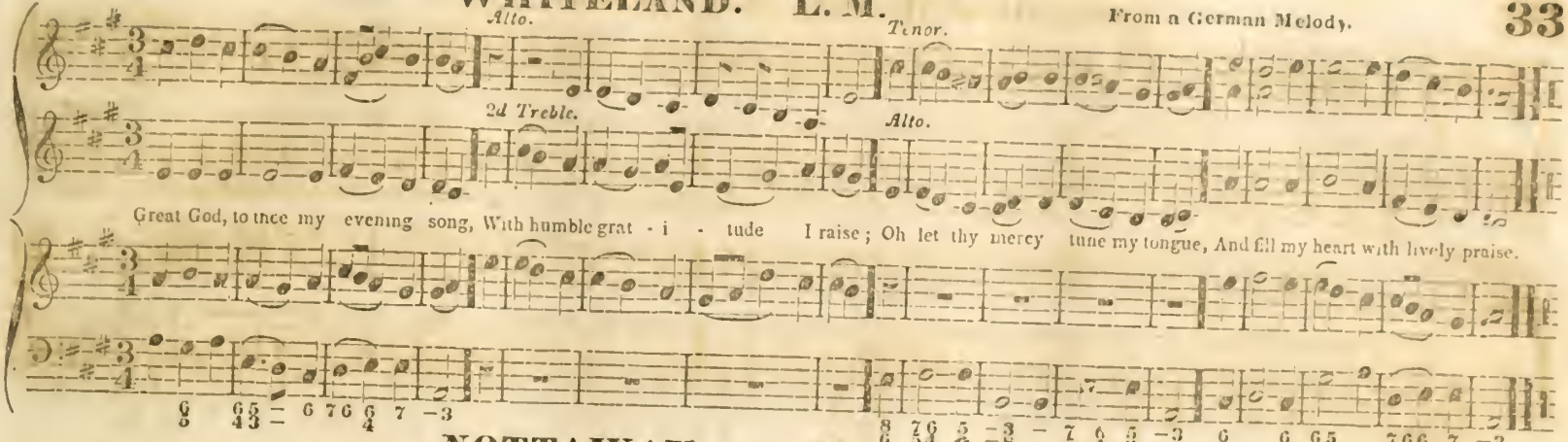
STERLING. L. M. [Chant.]

SLADE. L. M.

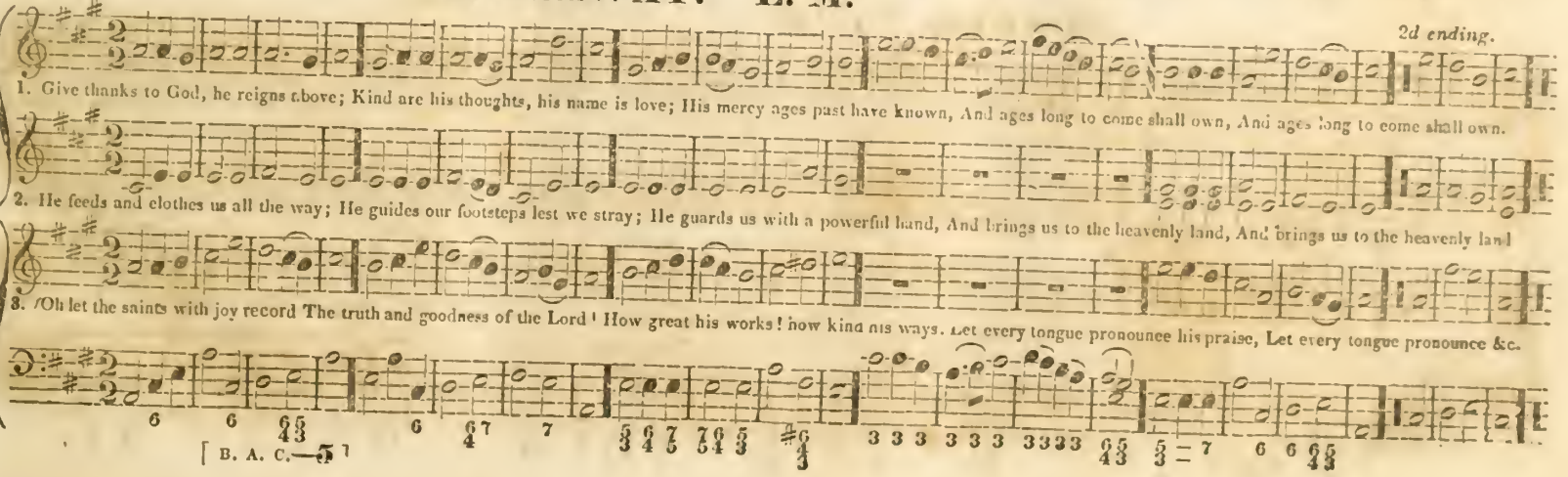
L. Mason.

WHITELAND. L. M.

From a German Melody.



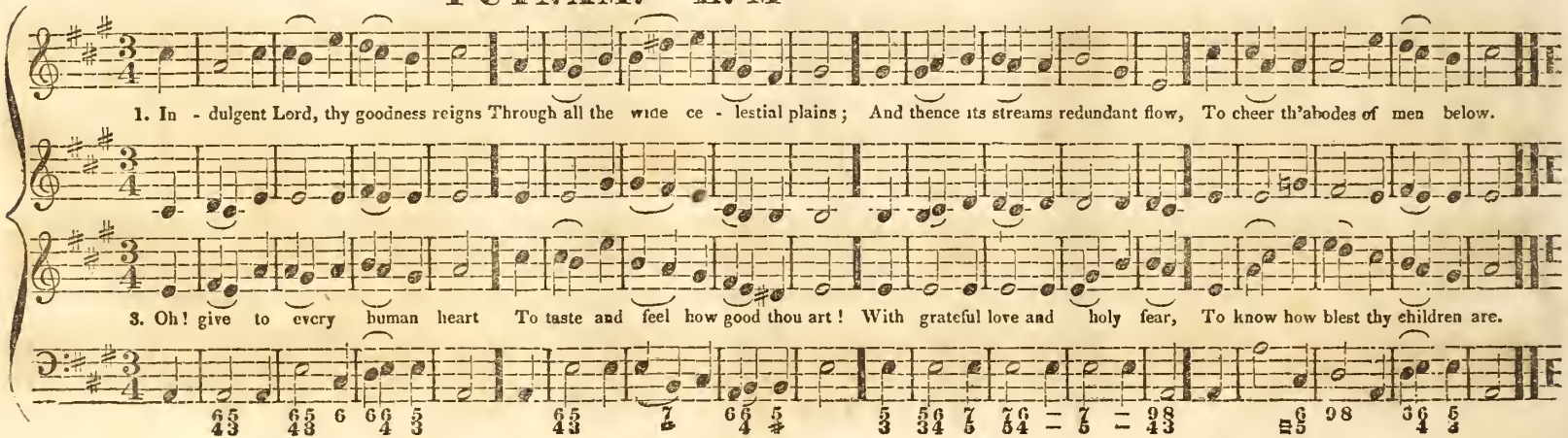
NOTTAWAY. L. M.



ELLENTHORPE. L. M.

Linley.

PUTNAM. L. M.



STONEFIELD. L. M.

Stanley.

2d ending.

1. O all ye people, shout and sing Hosannas to your heavenly King; Where'er the sun's bright glories shine, Ye nations, praise his name divine.

2. High on his everlasting throne, He reigns almighty and alone; Yet we, on earth, with angels share His kind regard, his tender care.

3. Rejoice ye servants of the Lord, Spread wide Jehovah's name abroad; Oh praise our God, his power a - dore, From age to age from, shore to shore.

BREWER. L. M.

1. With all my powers of heart and tongue, I'll praise my maker in my song; Angels shall hear the notes I raise, Approve the song, and join the praise.

4. I'll sing thy truth and mercy, Lord; I'll sing the wonders of thy word; Not all the works and names below, So much thy power and glory show.

Unison.

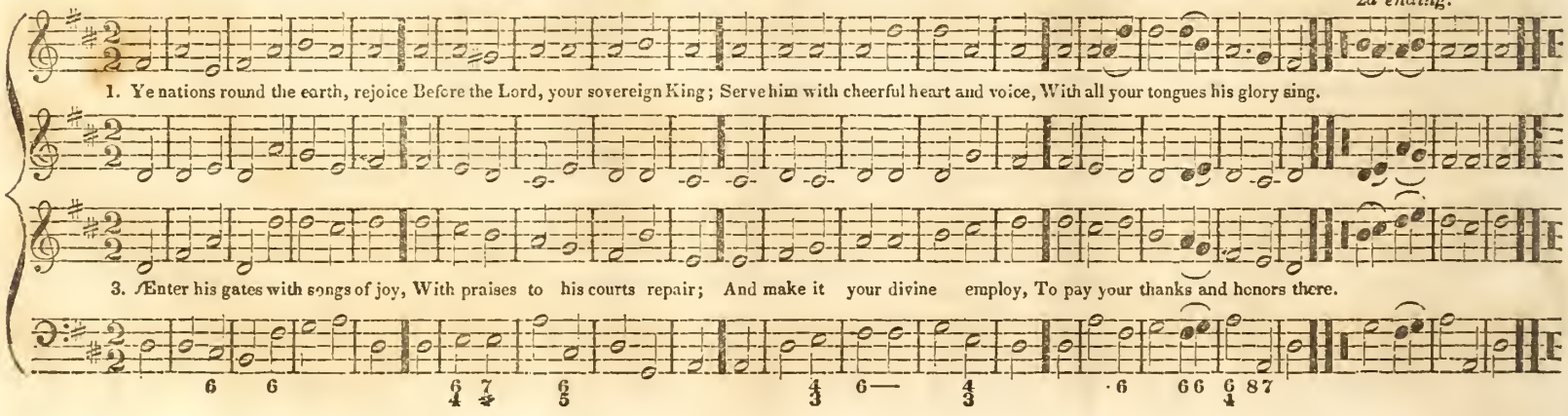
TRURO. L. M.

Dr. Burney.

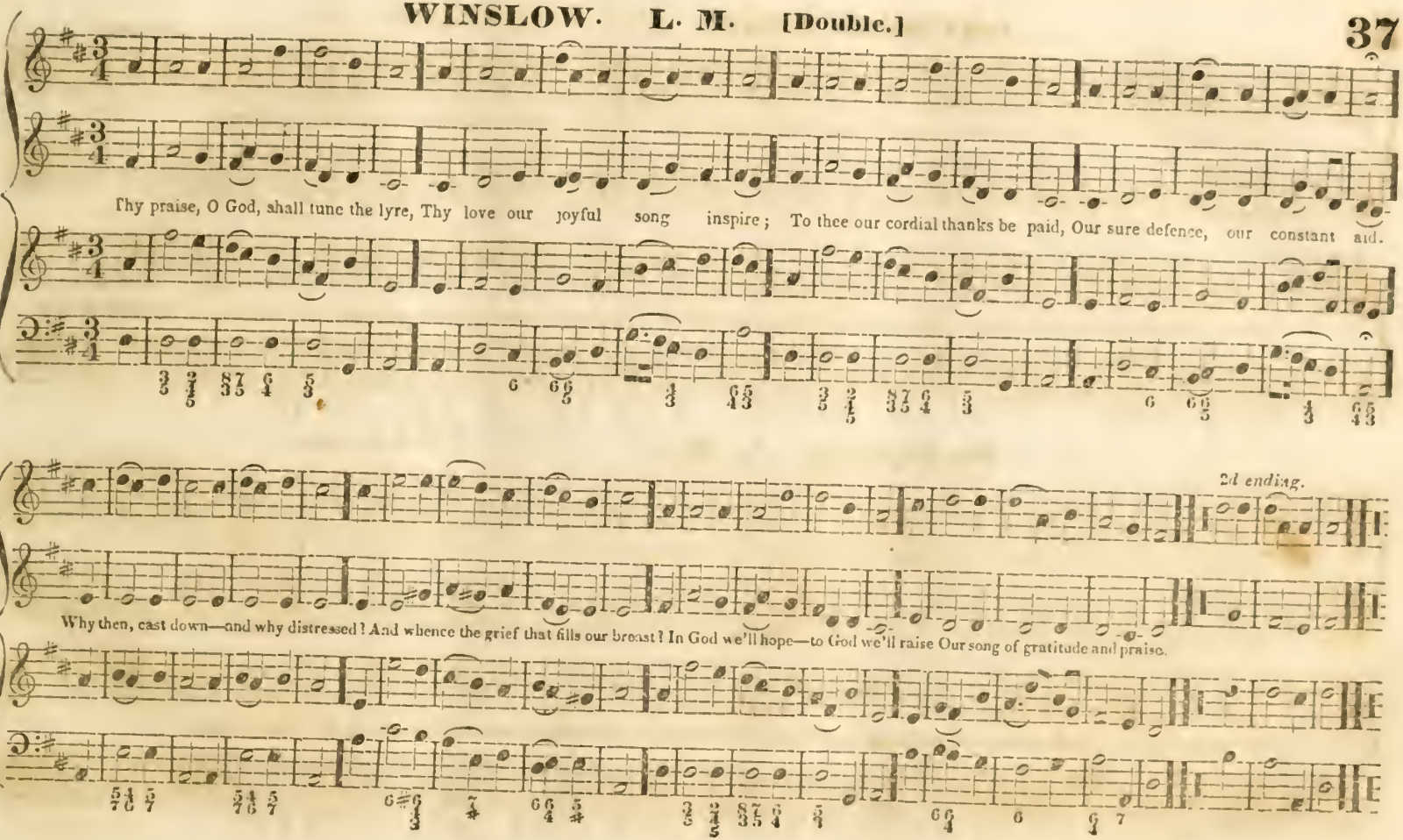
TRENTON. L. .M.

W. Shield.

2d ending.

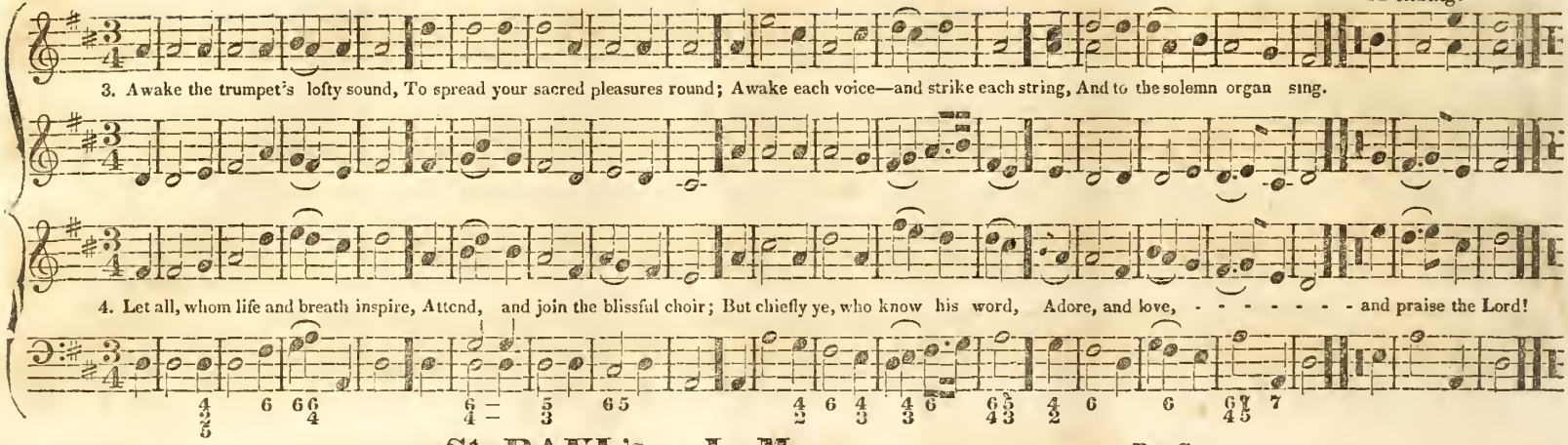


WINSLOW. L. M. [Double.]



LOWELL. L. M.

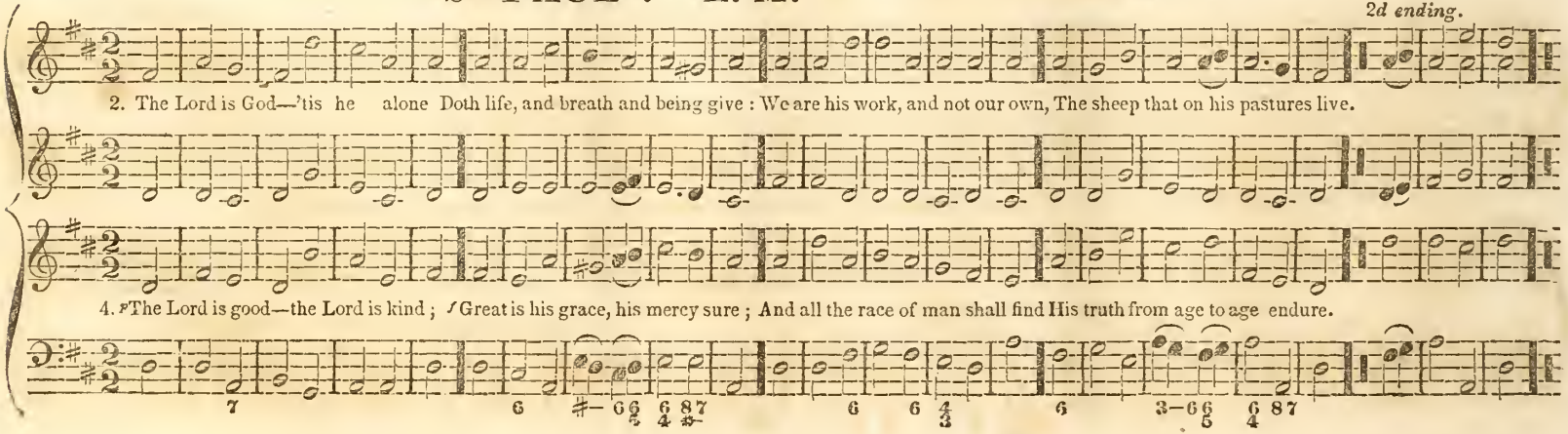
2d ending.



St. PAUL's. L. M.

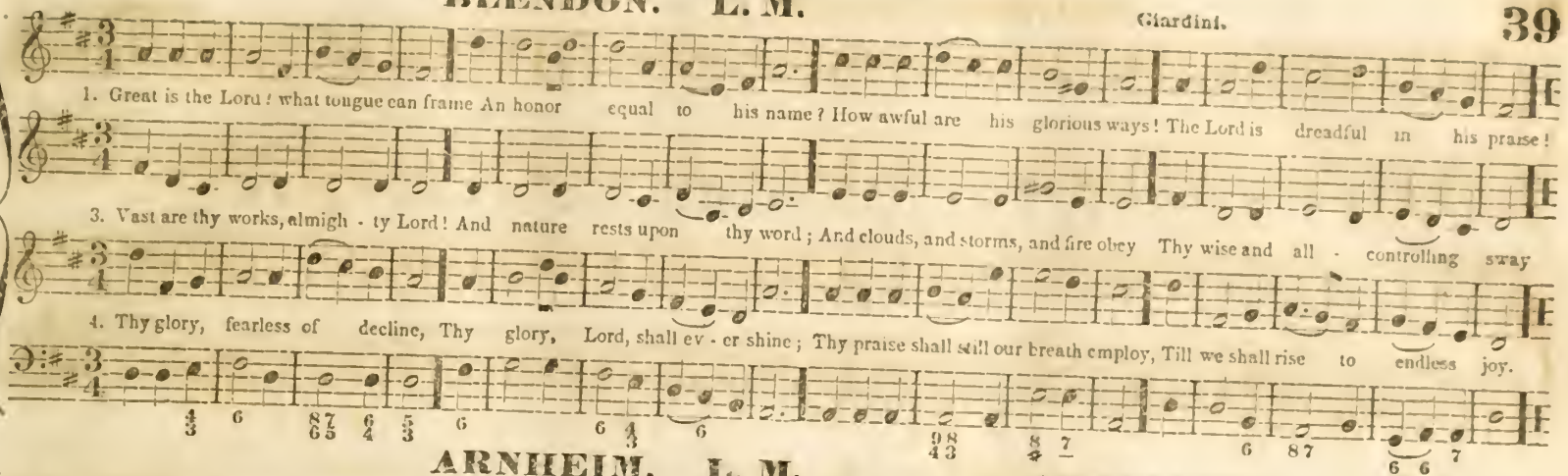
Dr. Green.

2d ending.



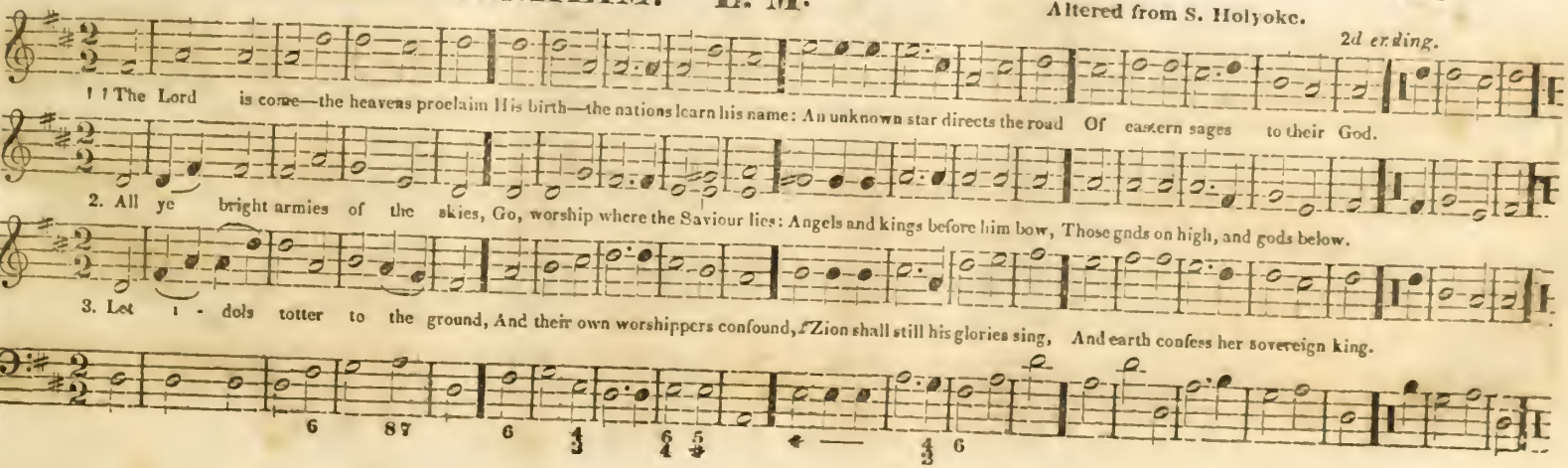
BLENDON. L. M.

Giardini.



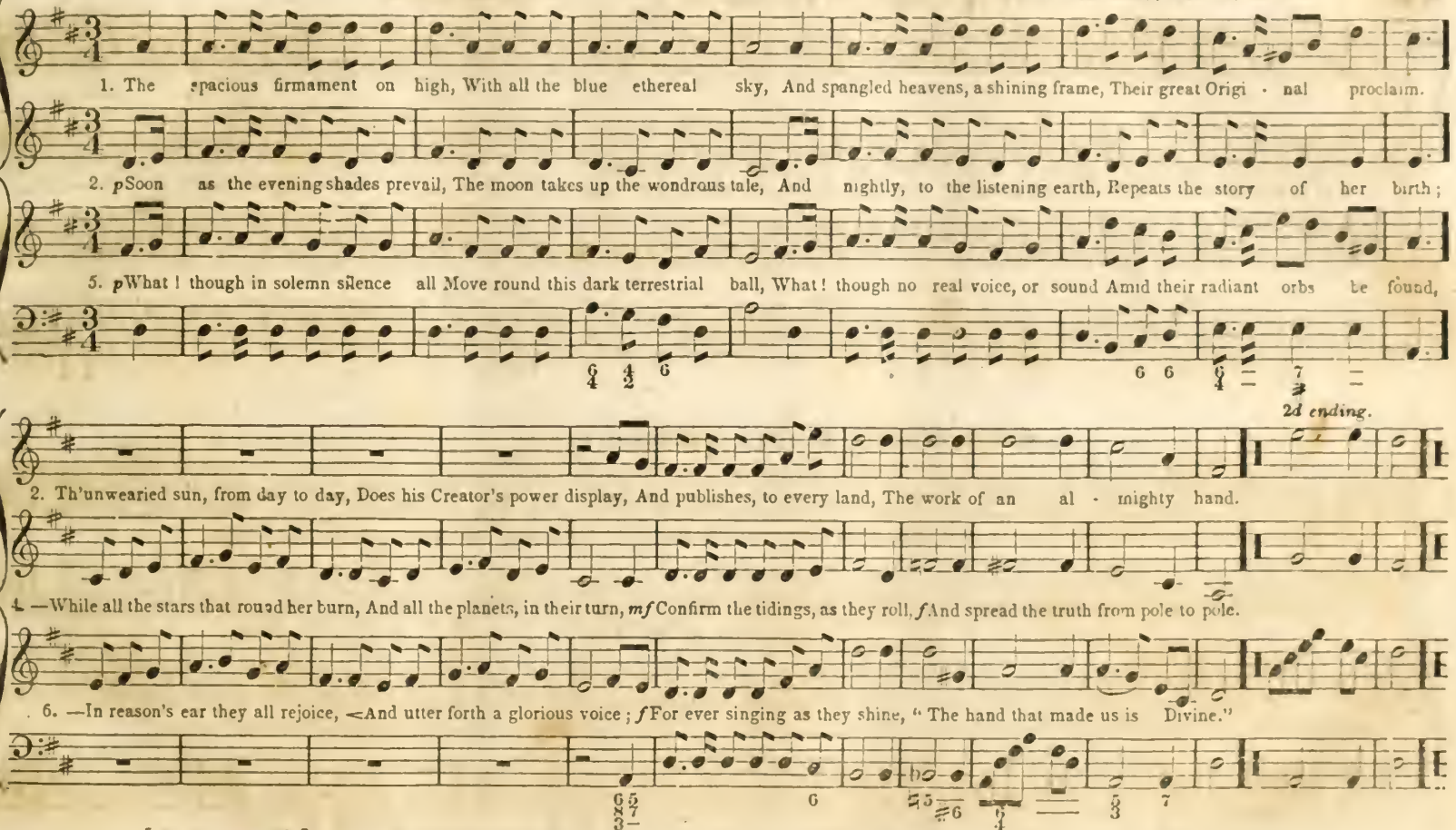
ARNHEIM. L. M.

Altered from S. Holyoke.



REDDINGTON. L. M. [Chant.]

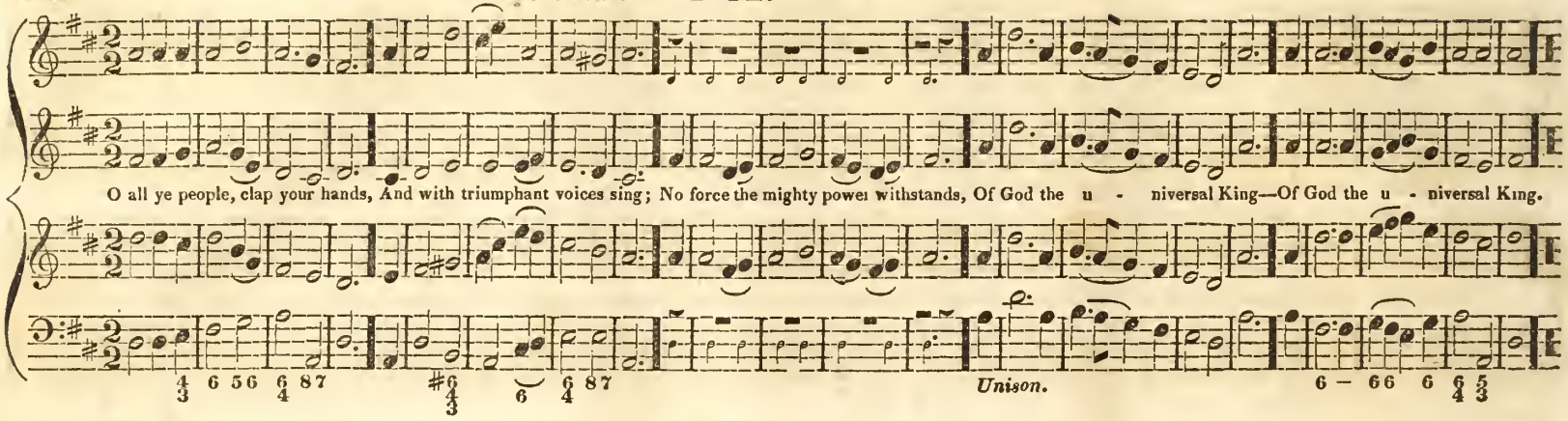
APPLETON. L. M. [Chant.]



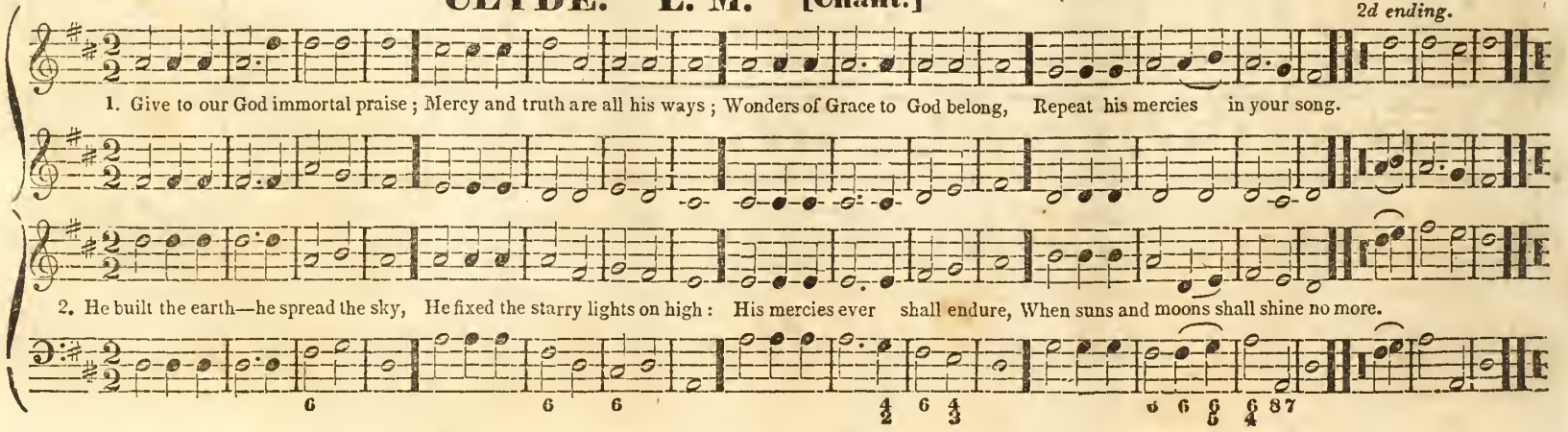
[B. A. C. — 6]

* This tune is taken from "Occasional Psalm and Hymn Tunes," by permission of the proprietor of that work.

WAYNE. L. M.



CLYDE. L. M. [Chant.]



MEDEBA.* L. M.

Moderato. Arranged from Romberg.

1. Sweet is the work, my God, my King, To praise thy name, give thanks, and sing, To show thy love by morning light, And

2. Sweet is the day of sa - cred rest, No mor - tal care shall seize my breast; O may my heart in tune be found, Like

talk of all thy truth at night, And talk of all thy truth at night.

And talk of all - - - thy truth at night.

Da - vid's harp of sol - emn sound, Like David's harp - - of sol - emn sound.

3
My heart shall triumph in my Lord,
And bless his works—and bless his word:
Thy works of grace—how bright they shine!
How deep thy counsels—how divine!

4
Sure I shall share a glorious part,
When grace hath well refined my heart,
And fresh supplies of joy are shed,
Like holy oil, to cheer my head.

5
Then shall I see—and hear—and know
All I desired, or wished below;
And every power find sweet employ,
In that eternal world of joy.

Church Psalmody, Ps. 92.

* From this place to the end of the tune, the Treble and Alto may change parts, the Alto singing the Treble an 8v lower than it is written. Such transpositions, when they can be made without violating the rules of counterpoint, may be often rendered effective, and they afford a pleasing variety in singing several stanzas

This tune is taken from "Occasional Psalm and Hymn Tunes" by permission of the proprietor of that wor

St. PETER's. L. M.

Harwood.

CARMEL. L. M.

L. Mason.

2d *ending.*

CRANSTON. L. M.

H. G. Nageli.

8.—From morning dawn to evening close, On thee, O Lord, our hopes repose: / To thy great name, with joy, we'll raise Triumphant songs of greatful praise, Triumphant songs, &c.

*End here—or repeat the last line.

LUZ. L. M. [Chant.]

2d ending.

1. My spirit looks to God alone; My rock and refuge is his throne: In all my fears—in all my straits, My soul for his salvation waits.

2. Trust him, ye saints, in all your ways, Pour out your hearts before his face; When helpers fail—and foes invade, God is our all-sufficient aid.

EFFINGHAM. L. M.

2d ending.

2. The Lord proclaims his power aloud Through every ocean, every land ; His voice divides the watery cloud, And lightenings blaze at his command.

3. The Lord sits sovereign on the flood, O'er earth he reigns forever king ; But makes his church his blest abode, Where we his awful glo - ries sing.

DUNSTAN. L. M.

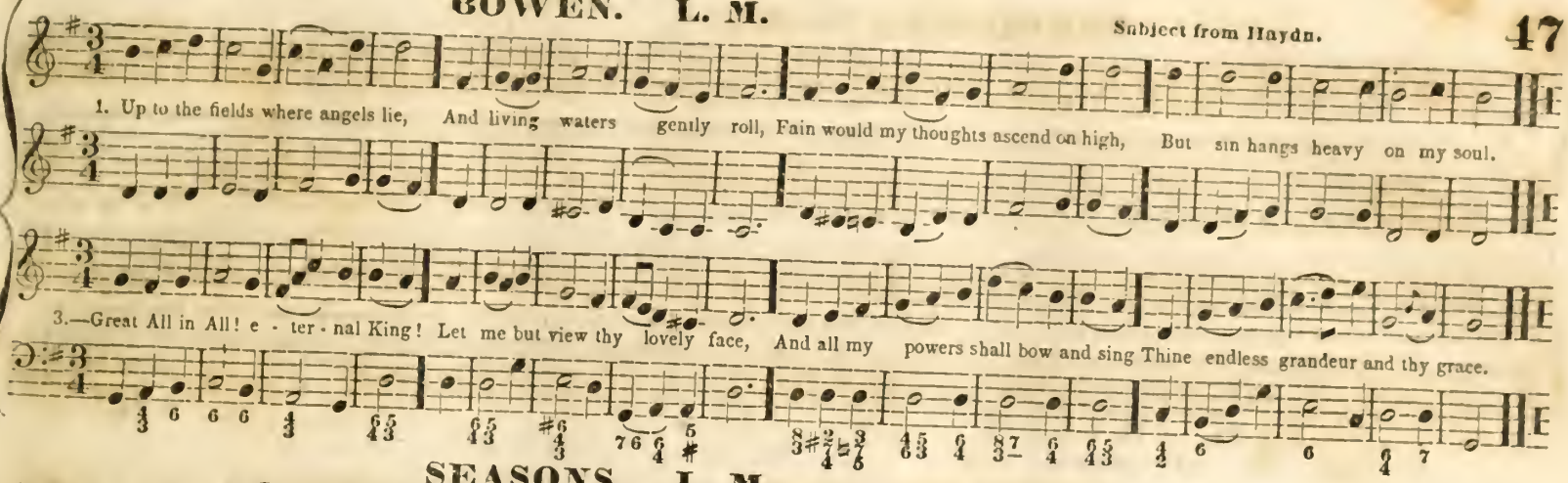
Madan.

1. Jesus shall reign where'er the sun Doth his successive journeys run ; His kingdom stretch from shore to shore, Till moon shall wax and wane no more.

2. For him shall endless prayer be made, And praises throng to crown his head ;—His name like sweet perfume, shall rise With every morning sacrifice.

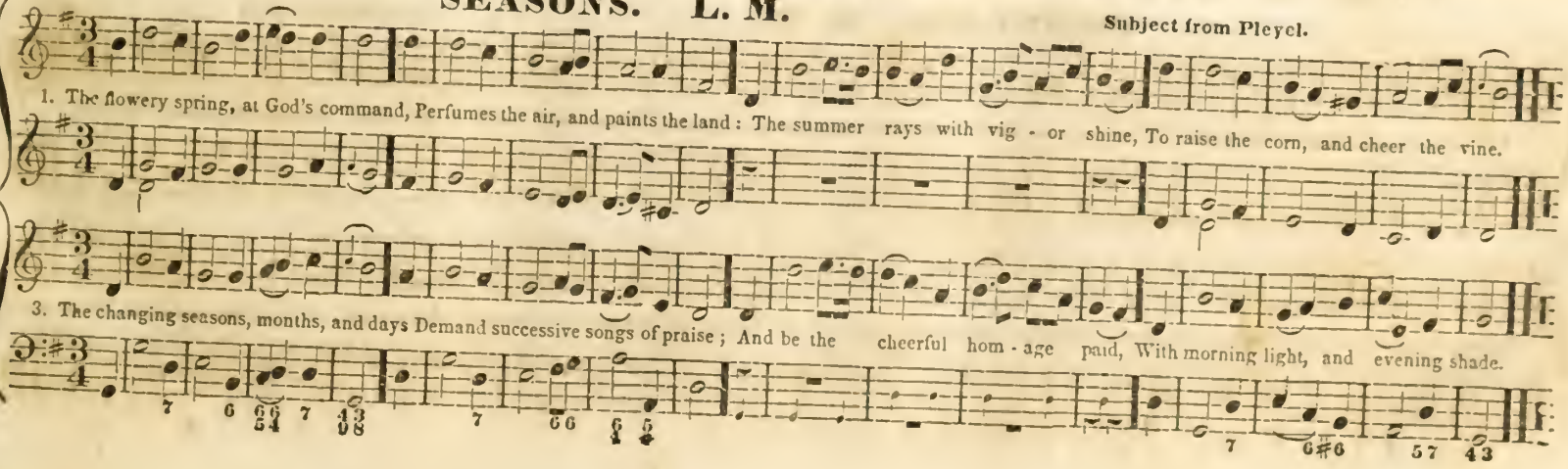
BOWEN. L. M.

Subject from Haydn.



SEASONS. L. M.

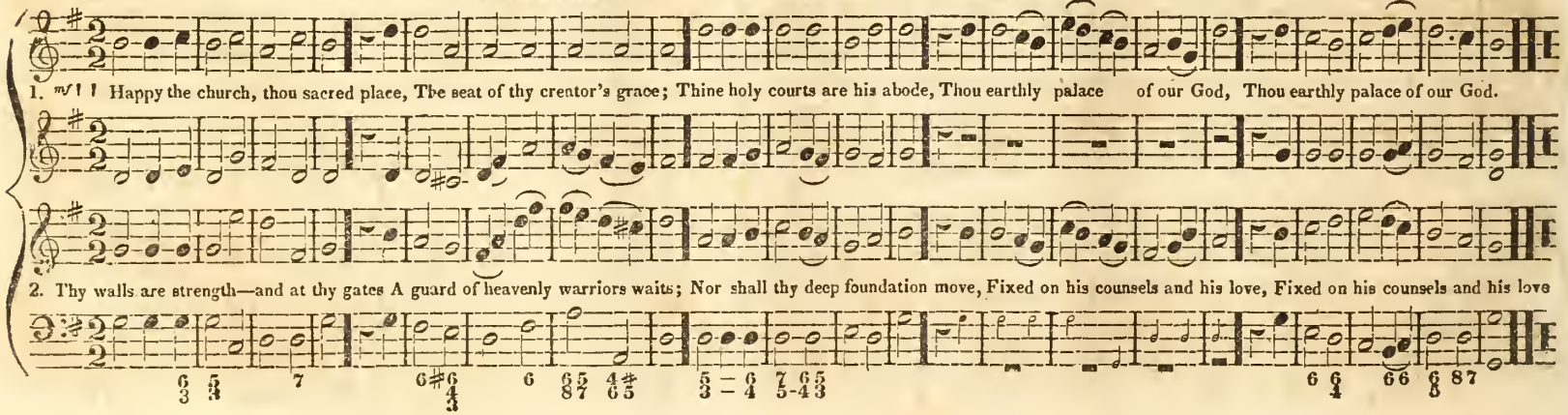
Subject from Pleyel.



HINGHAM. L. M.

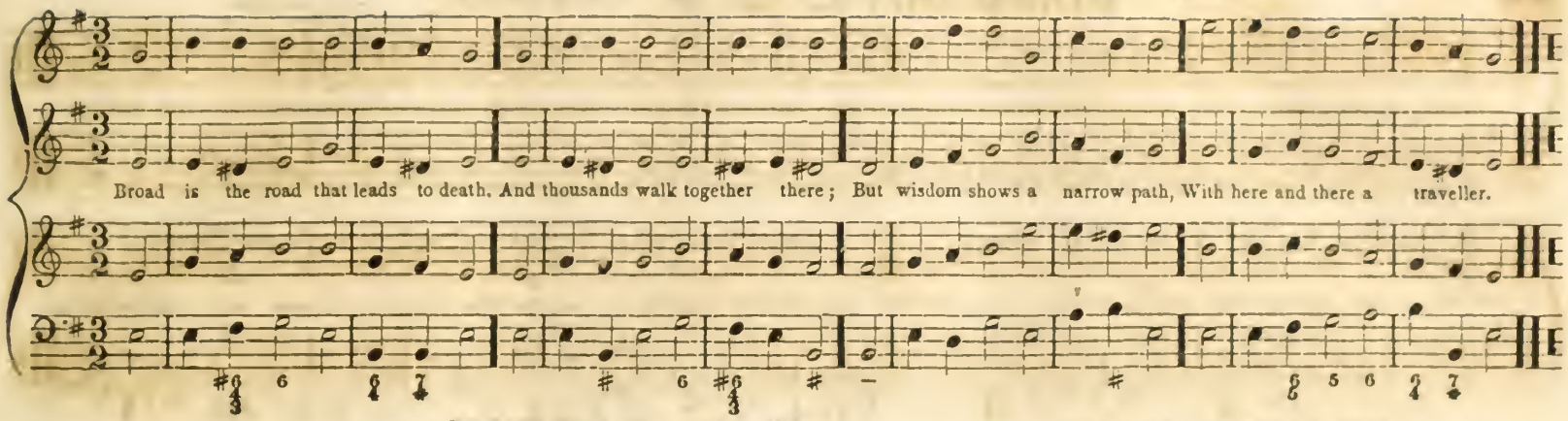
POMFRET. L. M.

Altered from Cecil.



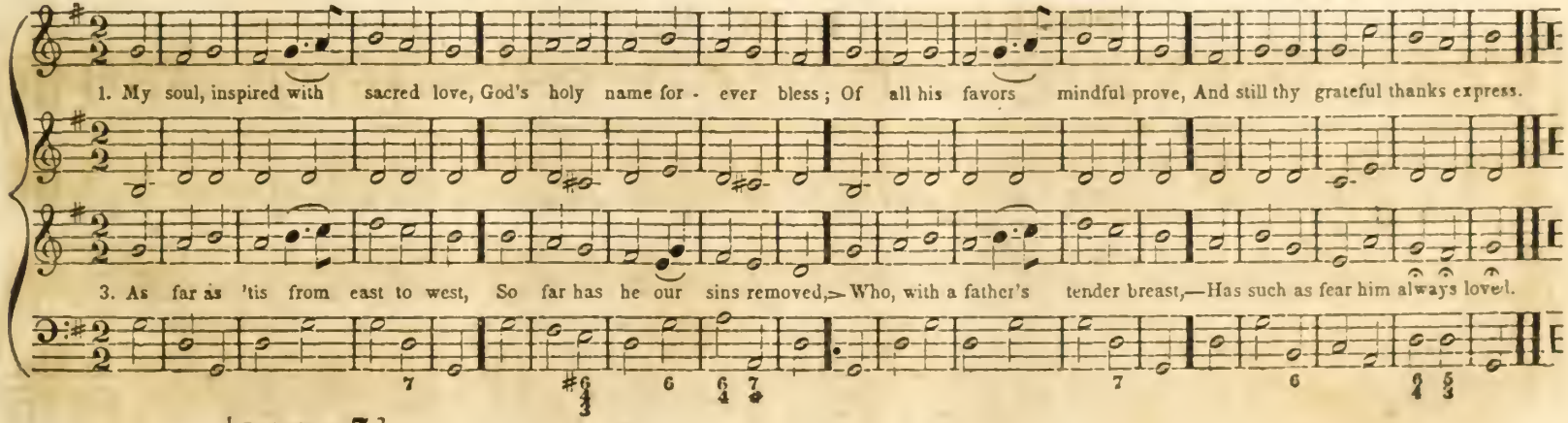
WINDHAM. L. M.

Read.



MEDWAY. L. M.

Arranged from a 'Stabat Mater.'



PILESGROVE. L. M.

N. Mitchell.

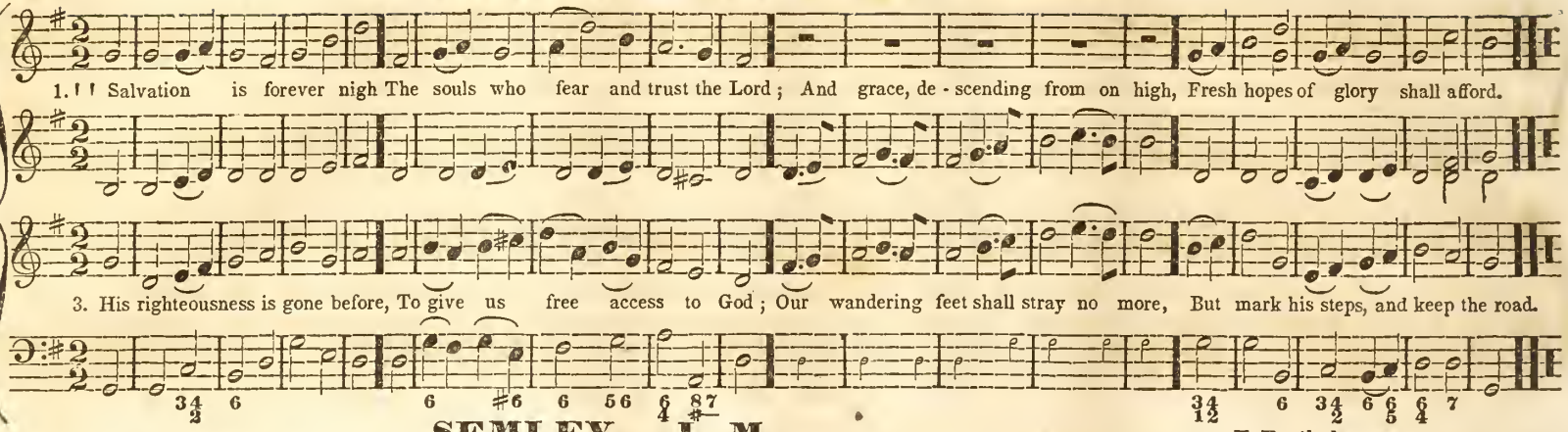
ROCKINGHAM. L. M.

ADMAH. L. M.

1. Bless, O my soul, the living God, Call home thy thoughts that rove a - broad; Let all the powers within me join,
4. Let every land his power con - fess, Let all the earth a - dore his grace: My heart and tongue with rapture join.
In work and worship so divine, Let all the powers with - in me join, In work and wor - ship so divine.
In work and worship so divine, My heart and tongue with rap - ture join, In work and wor - ship so divine.

CHAPEL STREET. L. M.*

Wm. Mather.



SEMLEY. L. M.

F. Bartholemon.

*The duet passage (3d line) may be sung by Tenor and Base.

CYPRUS.* L. M. [Chant.]

1. Ye Christian heralds, go, proclaim Salvation in Immanuel's name; To distant climes the tidings bear, And plant the rose of Sharon there, And plant the rose of Sharon there

2. He'll shield you with a wall of fire, With holy zeal your hearts inspire; >Bid raging winds their fury cease, *p* And calm the savage breast to peace, And calm the savage, &c

3. *m* And when our labors all are o'er, Then shall we meet to part no more; <Meet—with the blood-bought throng to fall, *f* And crown our Jesus—Lord of all, And crown our, &c

TALLIS' EVENING HYMN.

Tallis.

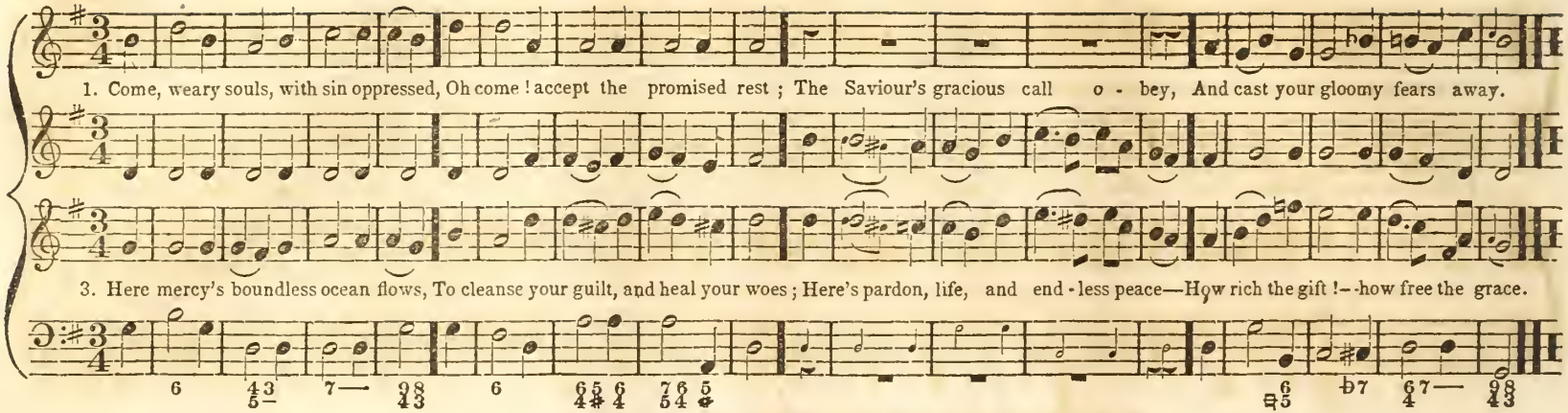
1. Glo - ry to thee, my God, this night, For all the blessings of the light; Keep me, oh keep me, King of kings, Beneath thine own almighty wings.

2. Forgive me, Lord, for thy dear Son, The ill that I this day have done; That with the world, myself, and thee, I, ere I sleep, at peace may be.

3. Teach me to live, that I may dread The grave as little as my bed; Teach me to die, that so I may Rise glorious at the awful day.

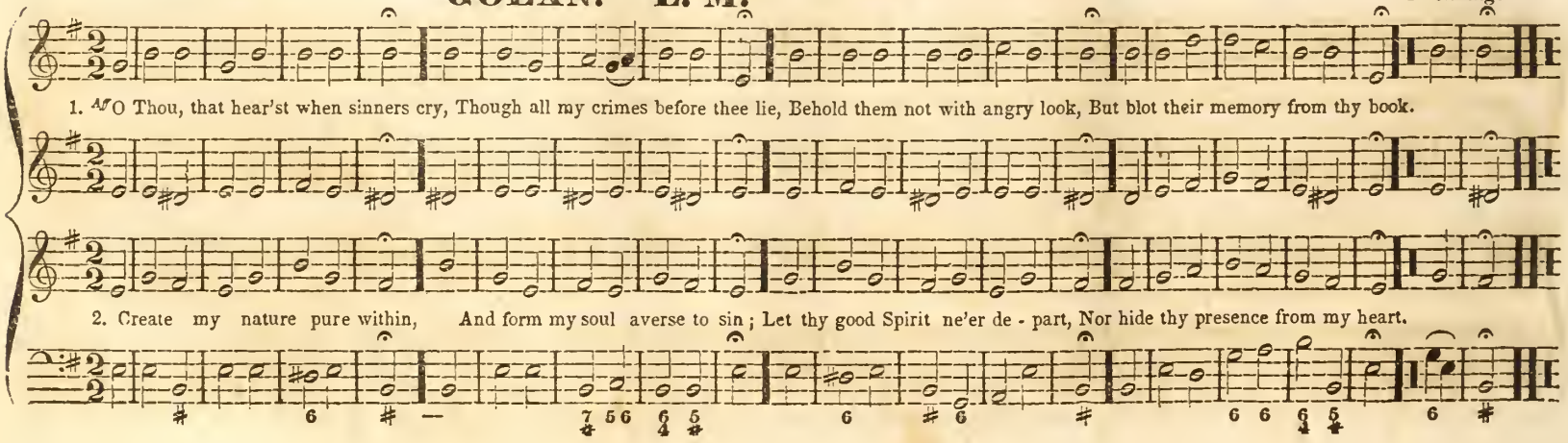
* The rhythmical construction of this tune has been altered, from previous editions.

ZERAH. L. M.



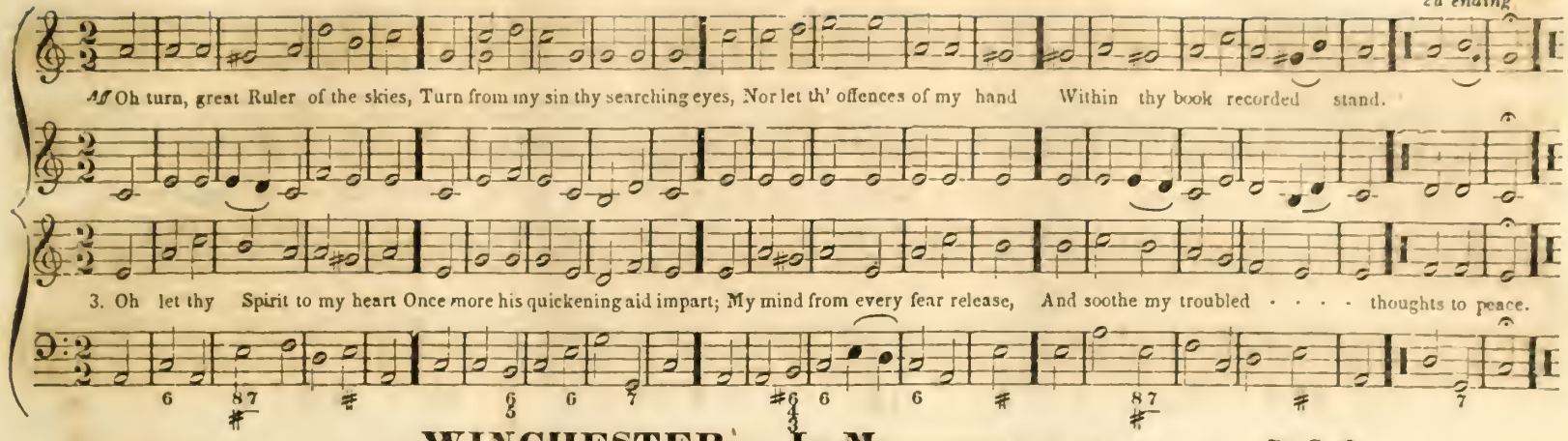
GOLAN. L. M.

2d ending.



MEROM. L. M.

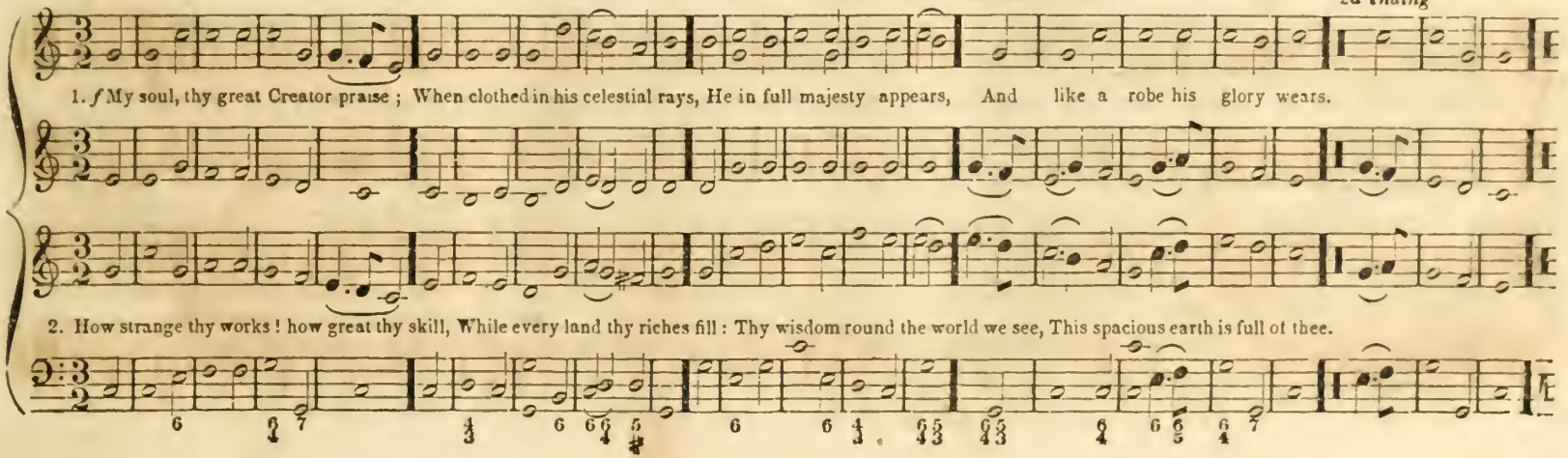
2d ending



WINCHESTER. L. M.

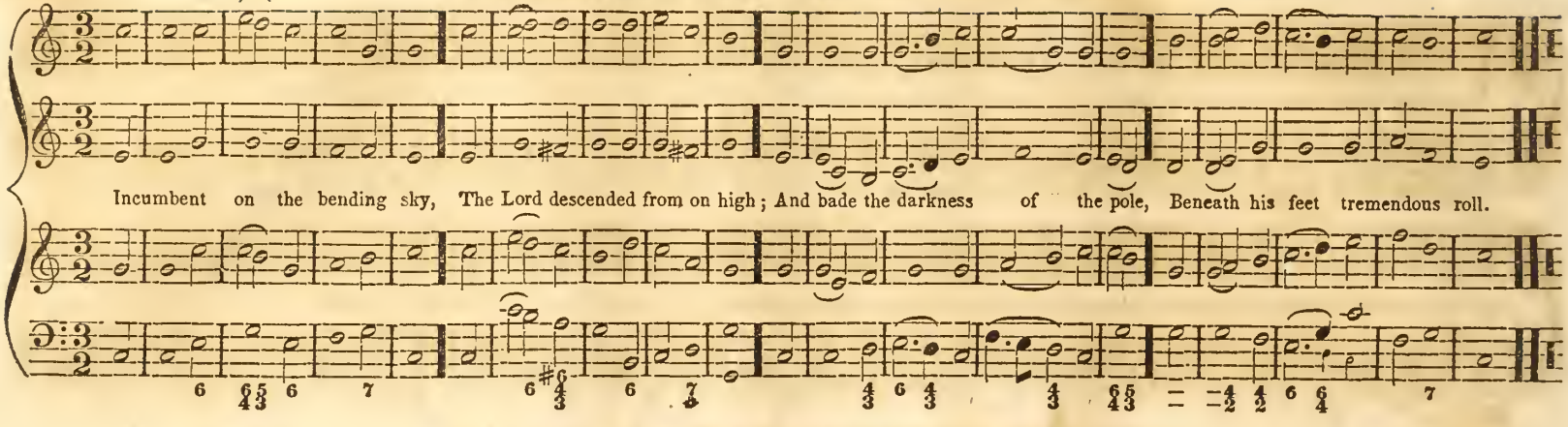
Dr. Croft.

2d ending

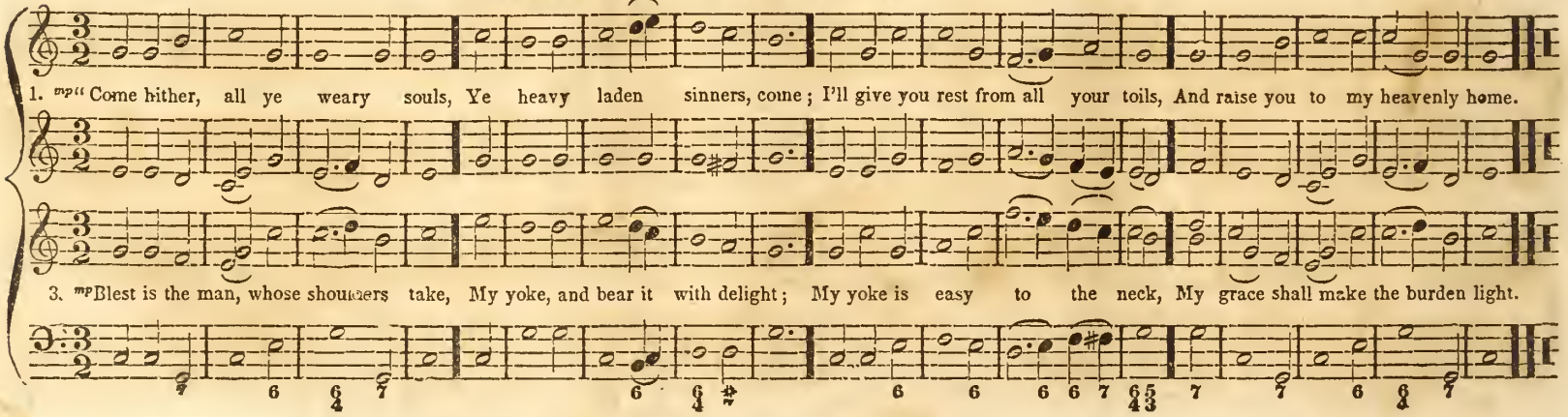


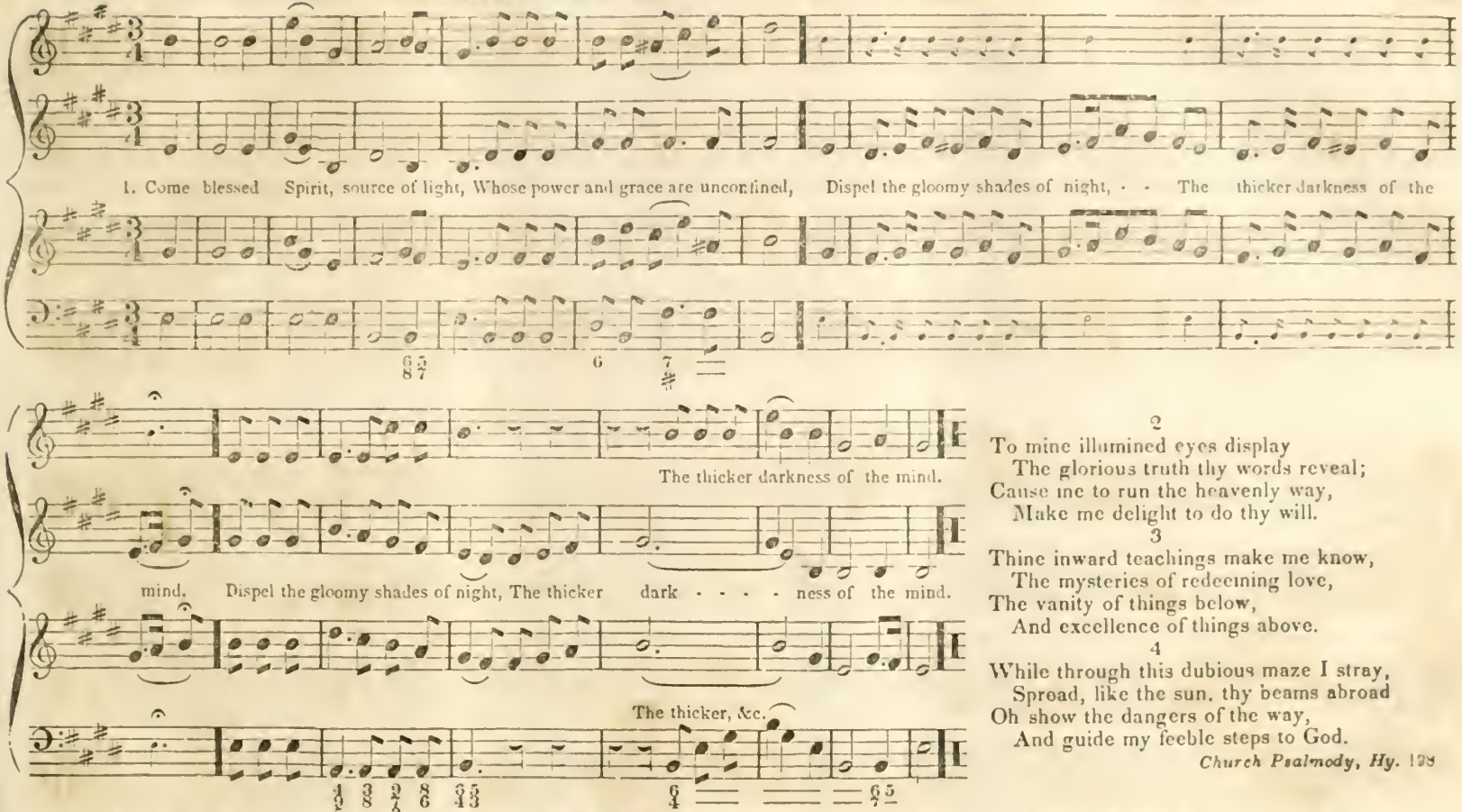
WINCHELSEA. L. M.

Prelleur.



WARRINGTON. L. M.





2
To mine illumined eyes display
The glorious truth thy words reveal;
Cause me to run the heavenly way,
Make me delight to do thy will.

3
Thine inward teachings make me know,
The mysteries of redeeming love,
The vanity of things below,
And excellence of things above.

4
While through this dubious maze I stray,
Spread, like the sun, thy beams abroad
Oh show the dangers of the way,
And guide my feeble steps to God.

Church Psalmody, Hy. 198

This tune is taken from "Occasional Psalm and Hymn Tunes," by permission of the proprietor of that work

TATNALL. L. M.

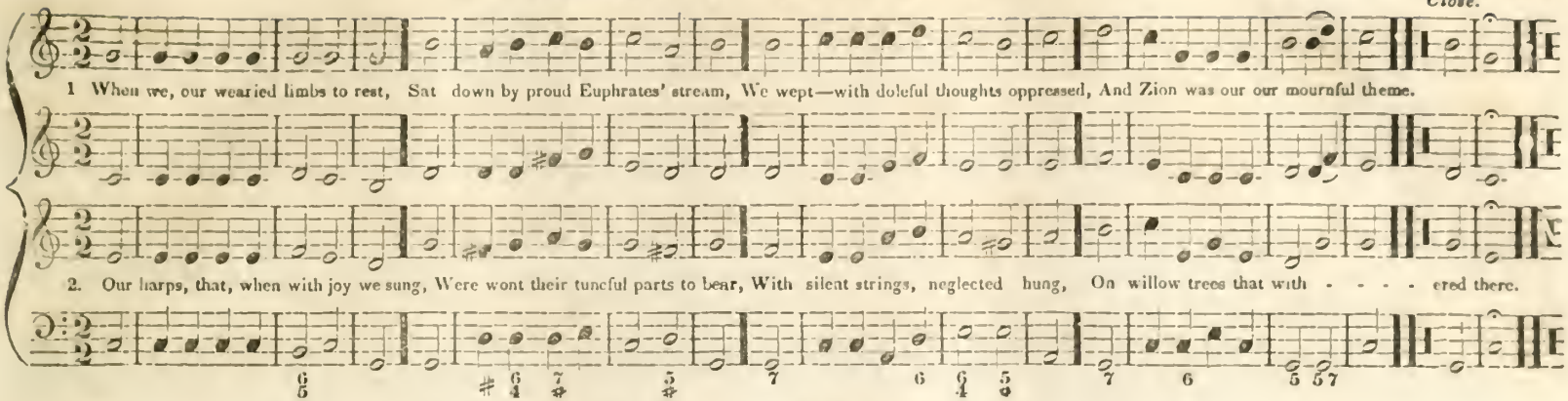
Altered from Orland.

MENDON. L. M.

RAMOTH. L. M. [Chant.]

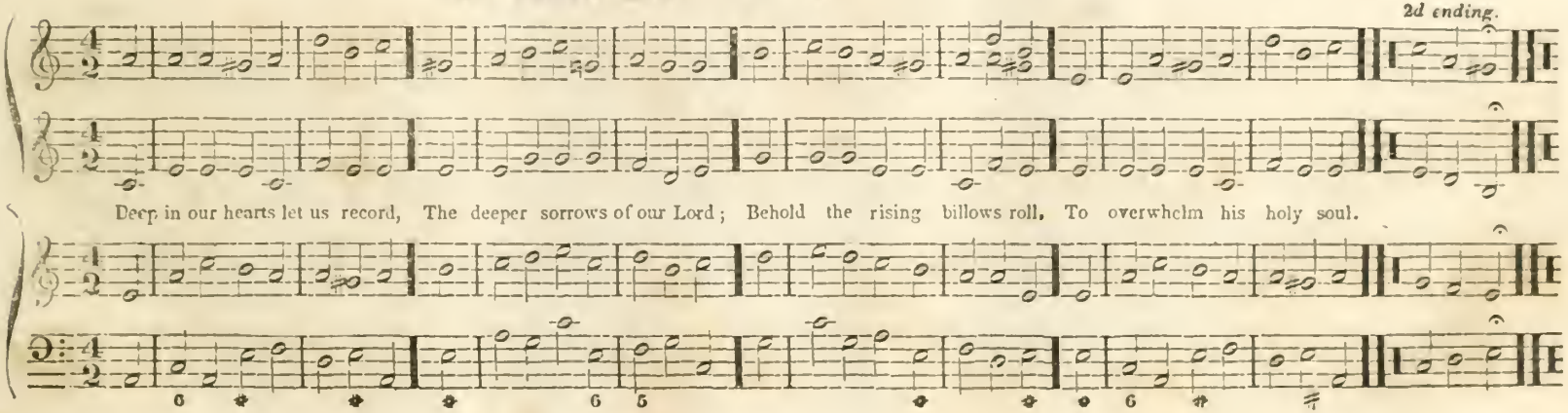
L. Mason.

Close.



ASHFIELD. L. M.

2d ending.



SUCCOTH. L. M.

2d ending.

1. *ff* Jesus shall reign where'er the sun Does his succes - sive journeys run ; His kingdom stretch from shore to shore, Till moon shall wax and wane no more. Len. P.

5. *f* Let every creature rise and bring Peculiar hon - ors to our King : Angels descend with songs a - gain, And earth re - peat the loud Amen. Len. P.

Unison. Unison.

MANASSEH. L. M.

2d ending.

1. *ff* We all, O Lord, have gone astray, And wandered from thy heavenly way : The wilds of sin our feet have trod, Far from the paths of thee our God.

2. Hear us, great Shepherd of thy sheep : Our wanderings heal—our footsteps keep : We seek thy sheltering fold again; Nor shall we seek thee, Lord, in vain.

EUPHRATES. L. M. [Chant.]

1 When we our wearied limbs to rest; Sat down by proud Euphrates' stream, We wept—with doleful thoughts oppressed, And Zion was our mournful theme. *Lentando.*

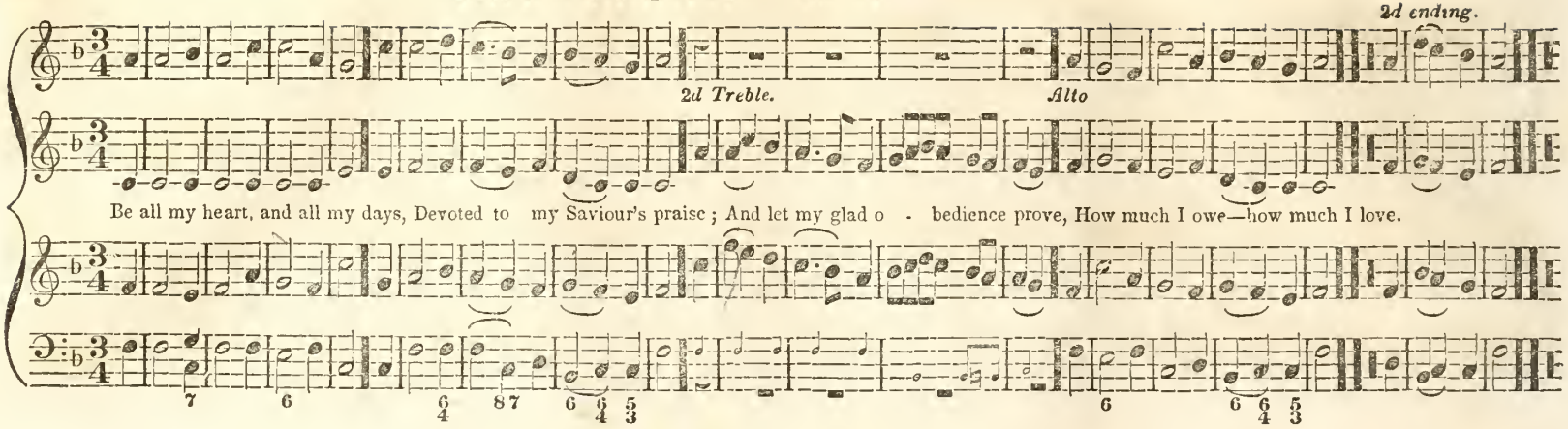
2. Our harps, that, when with joy we sung, Were wont their tuneful parts to bear, With silent strings neglected hung, On willow trees that withered there. *Lentando.*

PARAN. L. M

F. Kubler.

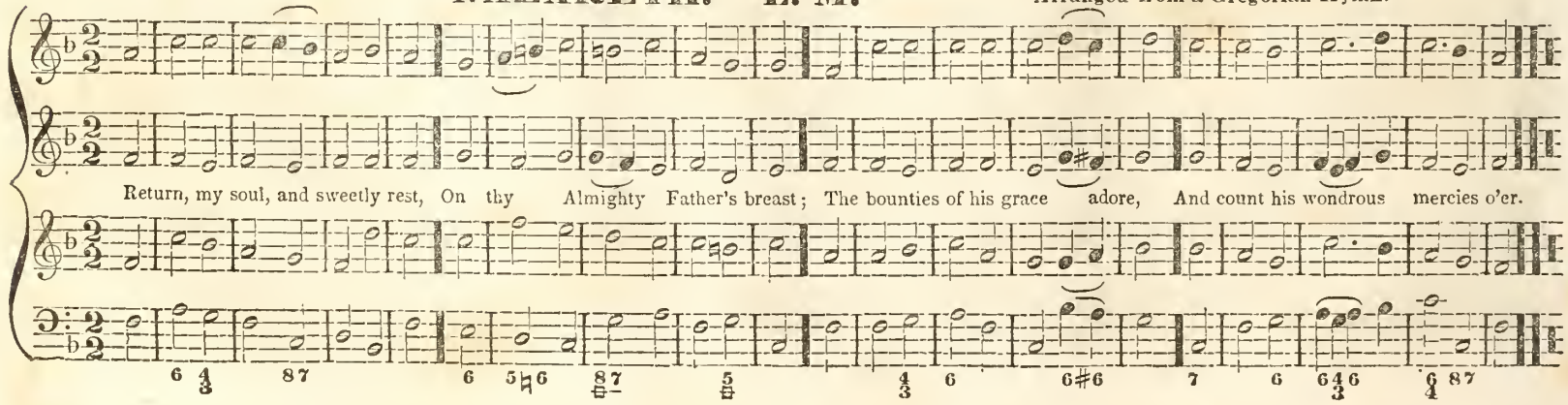
From morning dawn to evening close, On thee, O Lord, our hopes repose: / To thy great name, with joy, we'll raise Triumphant songs of grateful praise.

BRENTFORD. L. M.

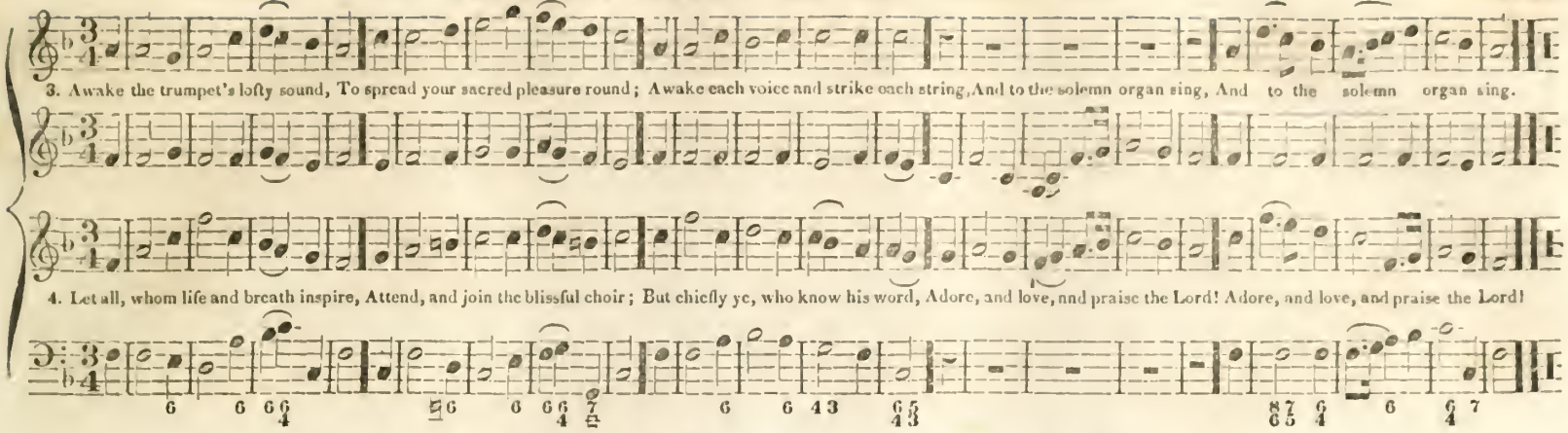


NAZARETH. L. M.

Arranged from a Gregorian Hymn.



ROTHWELL.' L. M.



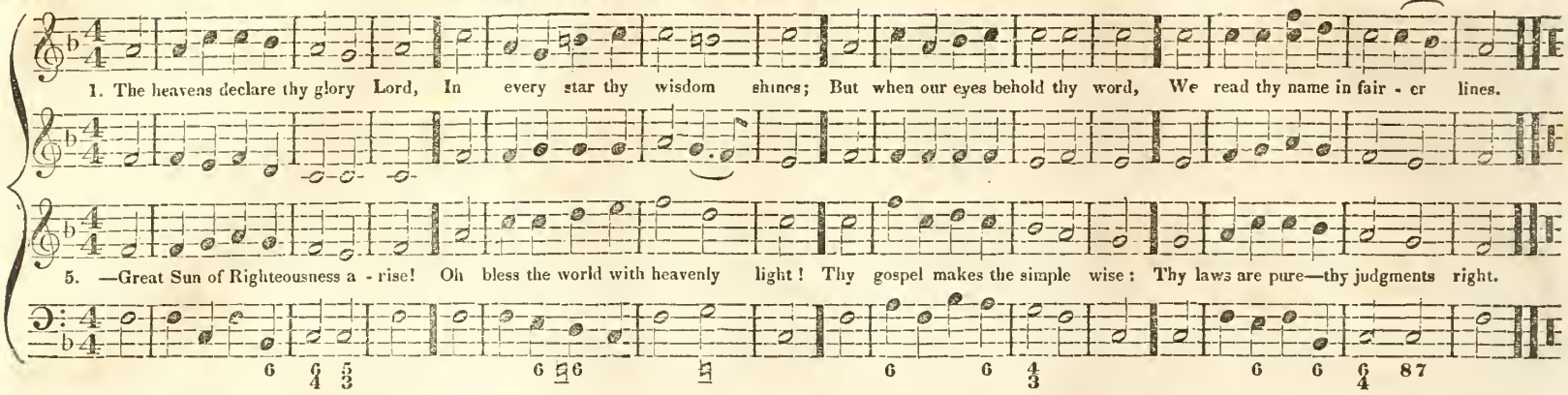
DUKE STREET. L. M.

J. Hatton.

* The first four notes of this tune may be sung in unison.

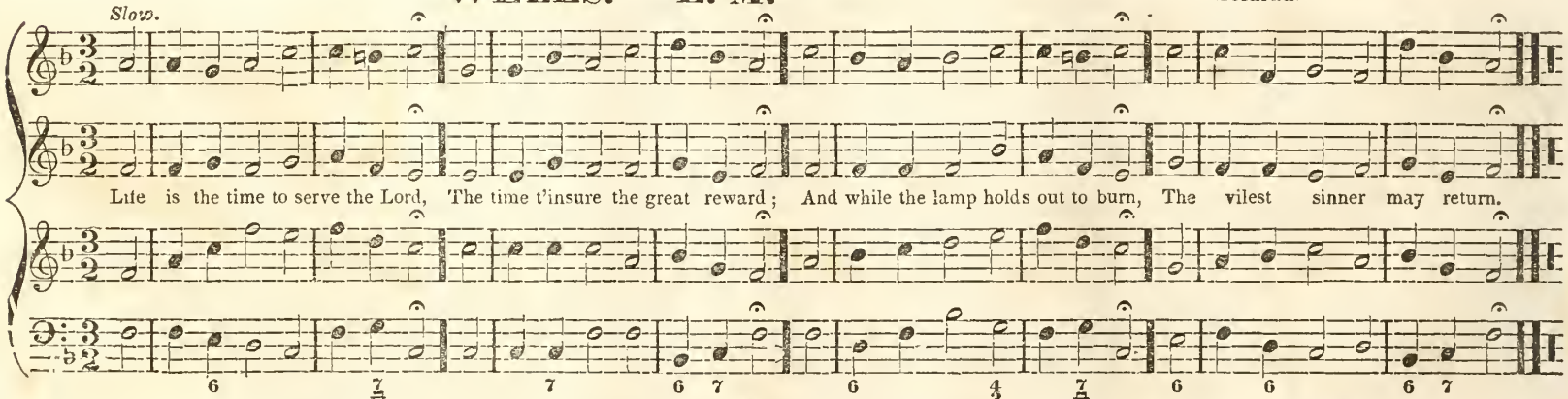
UXBRIDGE. L. M.

L. Mason.



WELLS.* L. M.

Holdrad.

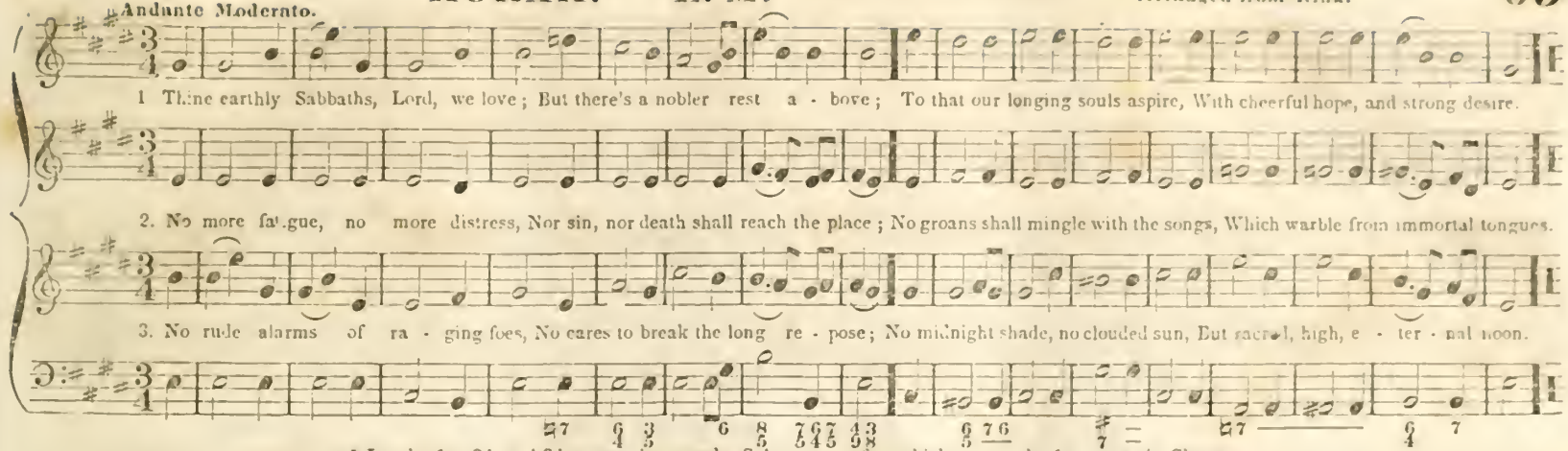


* The air of this tune is found in the old Choral Books as far back as the time of Luther; it was originally written in notes of equal length.

KORAH. L. M.

Arranged from Rink.

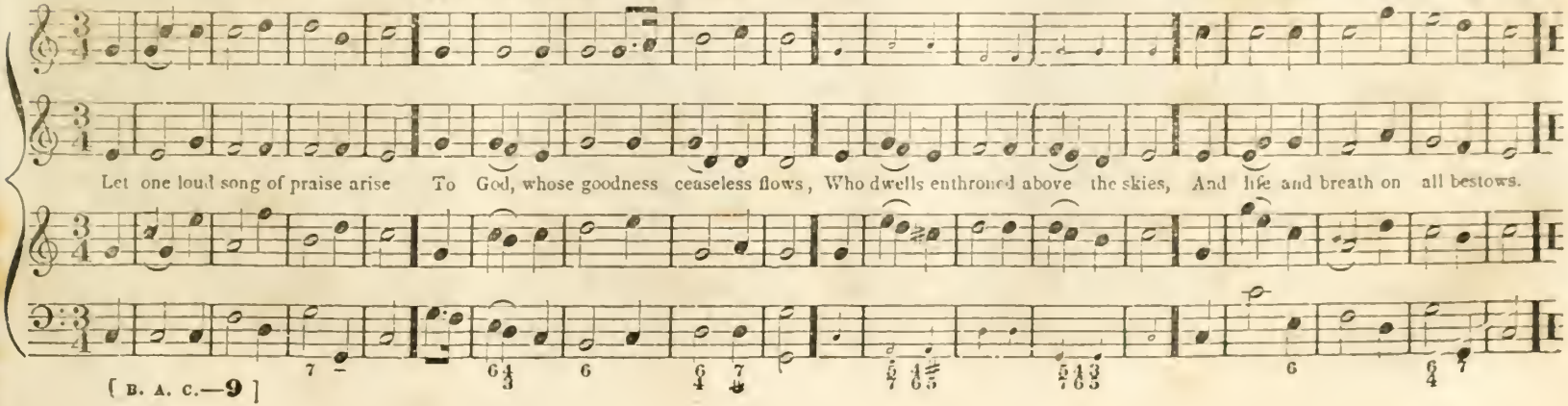
Andante Moderato.



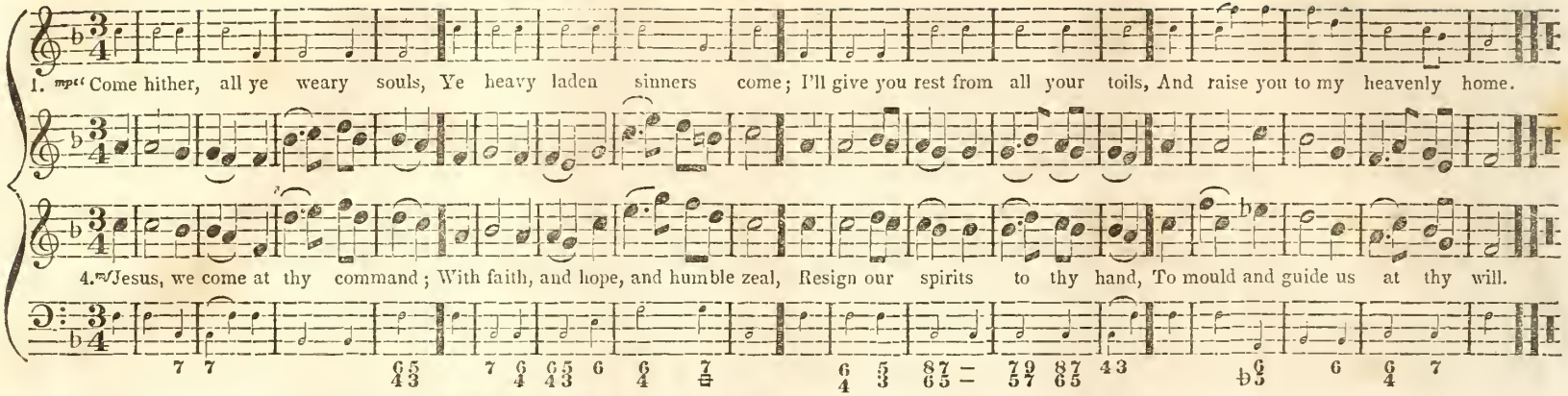
* Let the 1st, 2d, and 3d stanzas be sung by Solo voices, after which, repeat the 1st stanza in Chorus.

HOLLIS. L. M.

Geo. Hews.

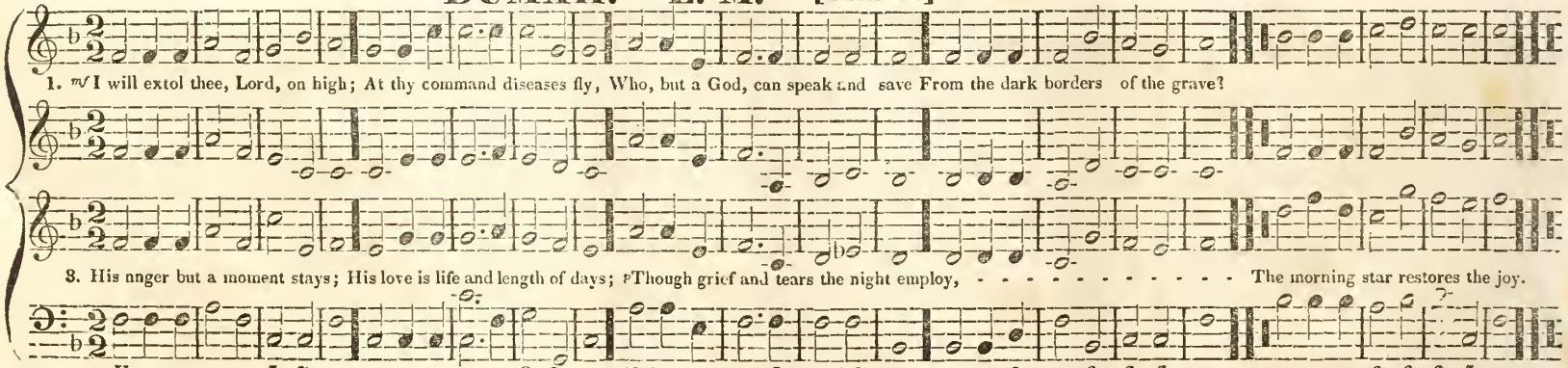


MAMRE. L. M.*



DUMAH. L. M. [Chant.]

2d ending.



* This tune may be sung as a duet by two voices, either trebles or tenors; or as a trio by trebles and alto, (alto singing the base 8v higher,) or by trebles and base, or by tenors and bases, or it may be sung in full as it is written

ALFRETON. L. M.

W. Benstall.

1. Bless, O my soul, the living God, Call home my thoughts that rove abroad; Let all the powers within me join, To work and worship so divine.

4. Let every land his power confess, Let all the earth adore his grace: My heart and tongue with rapture join, In work and worship so divine.

WAKEFIELD. L. M.

2d ending.

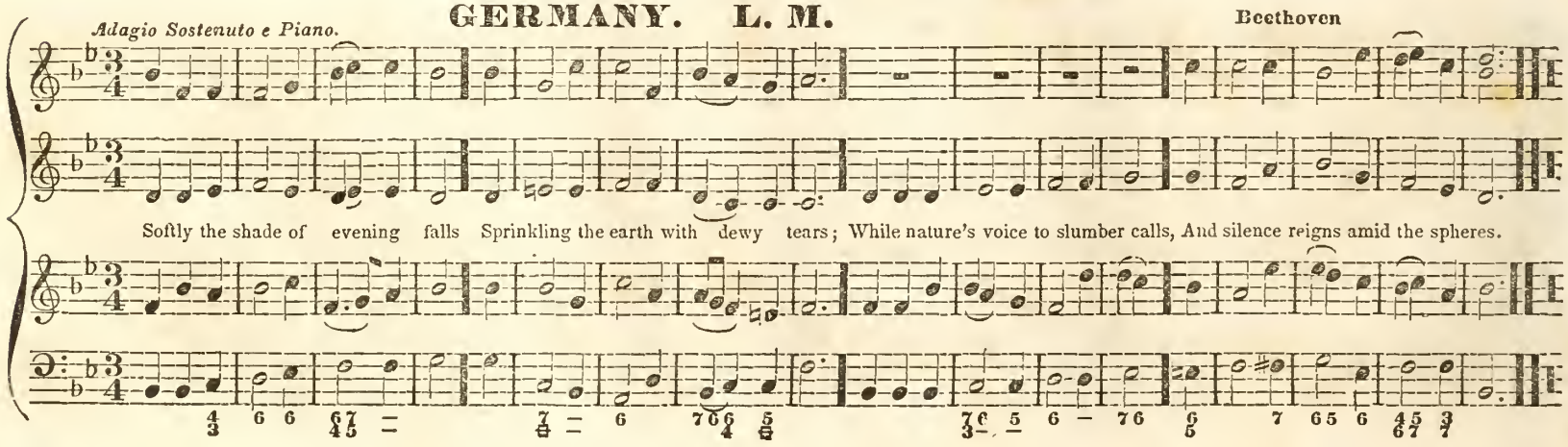
1. Come, weary souls, with sin oppressed, Oh come! accept the promised rest: The Saviour's gracious call obey, And cast your gloomy fears away.

3. Here mercy's boundless ocean flows, To cleanse your guilt—and heal your woes; Here's pardon, life, and endless peace—How rich the gift!—how free the grace!

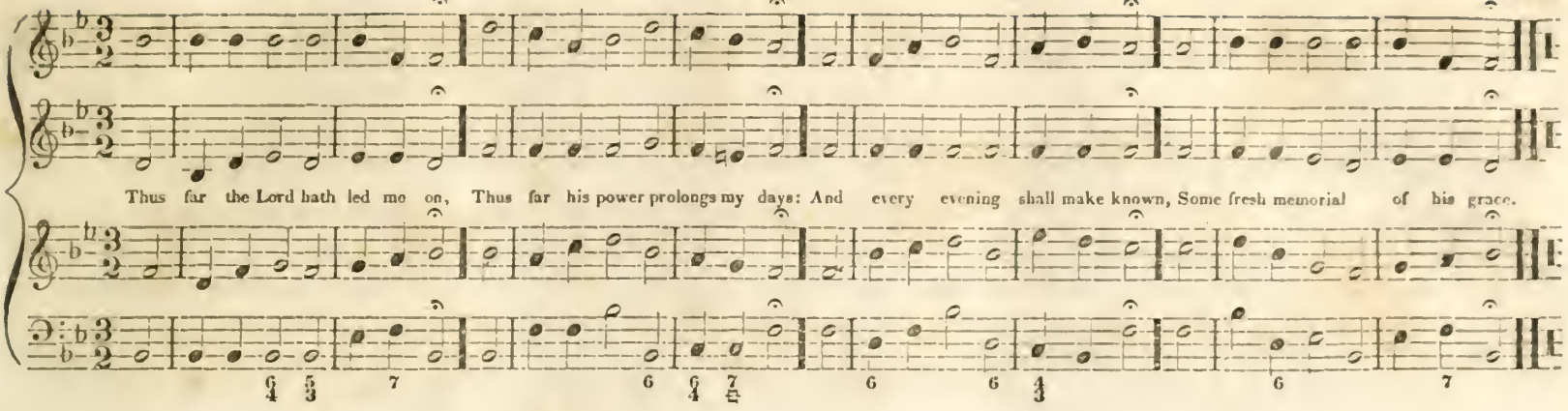
CLINTON. L. M.

GERMANY. L. M.

Beethoven



HEBRON. L. M.



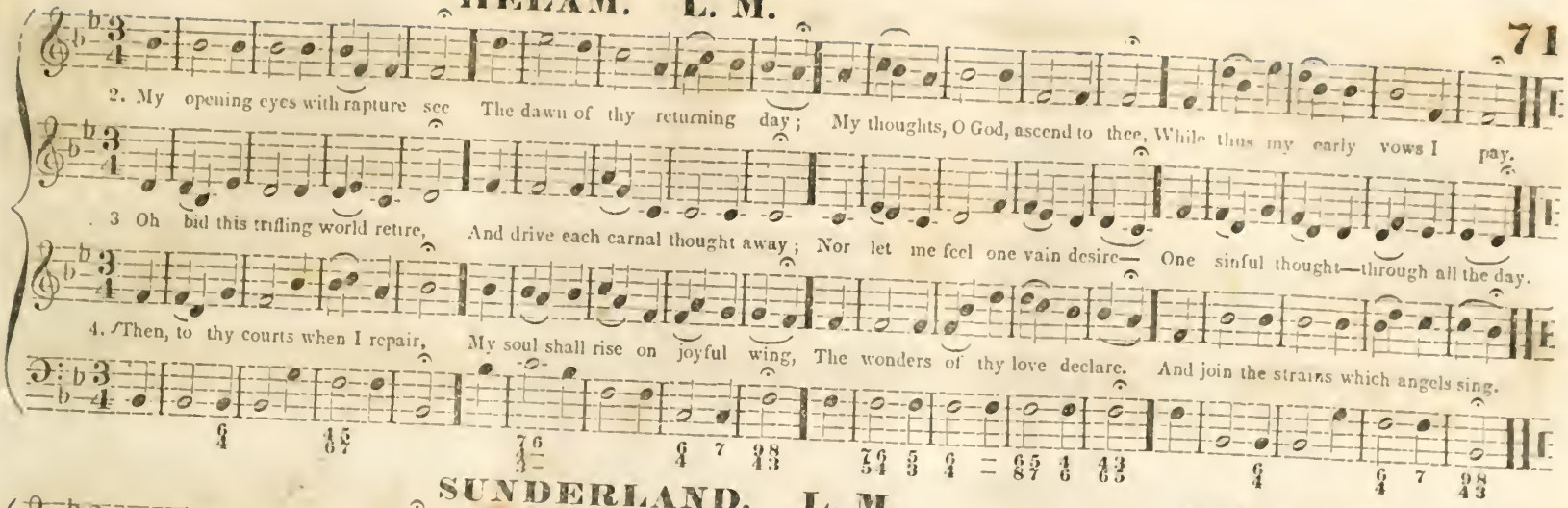
WARD. L. M.

DALTON. L. M.

H. G. Nageli.

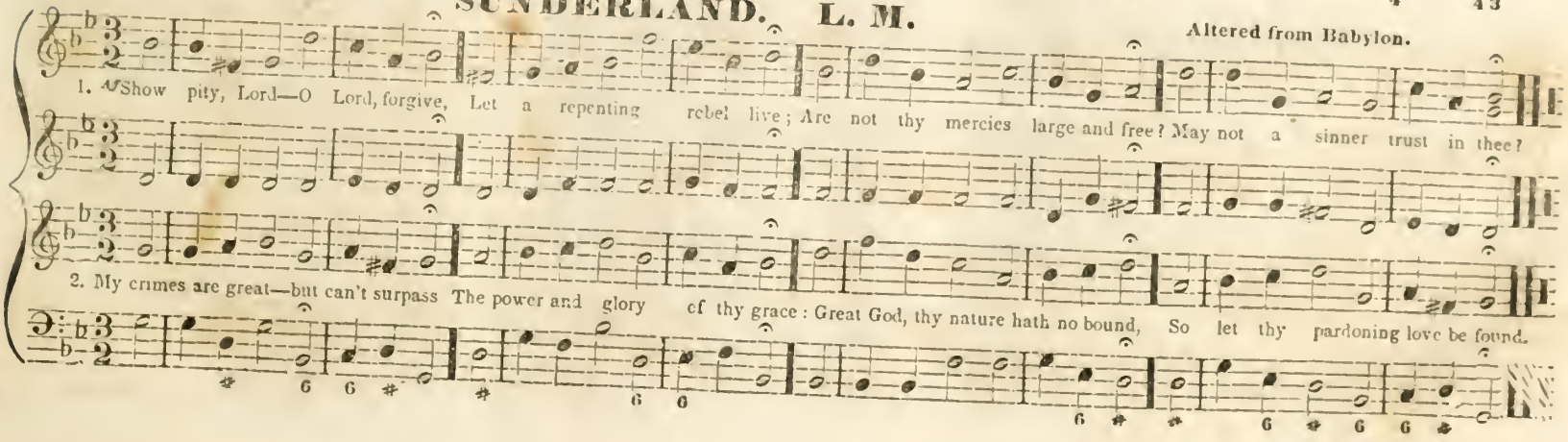
HANOVER. L. M.

HELAM. L. M.



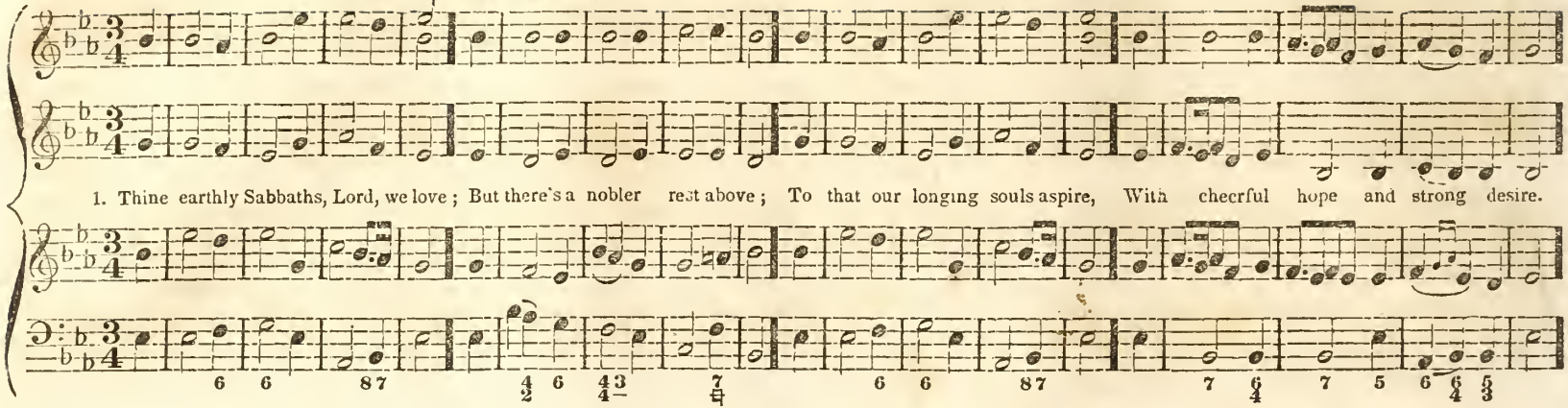
SUNDERLAND. L. M.

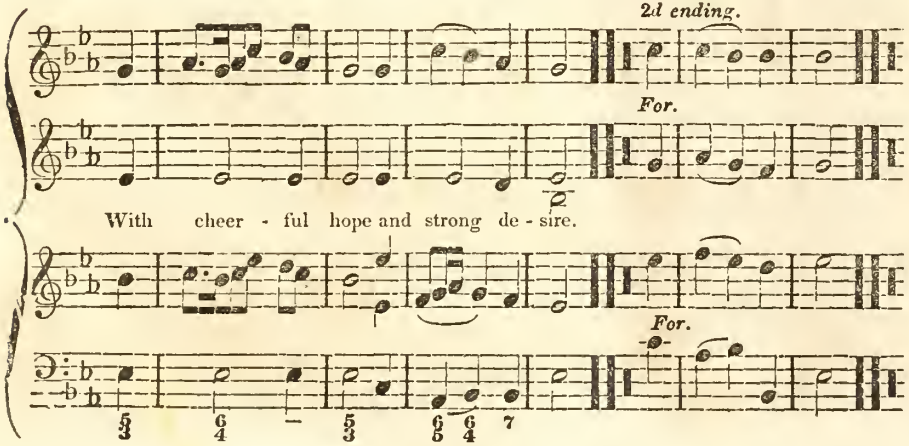
Altered from Babylon.



SURREY. L. M.

Costellow.





2

No more fatigue—no more distress,
Nor sin, nor death shall reach the place;
No groans shall mingle with the songs,
Which warble from immortal tongues.

3

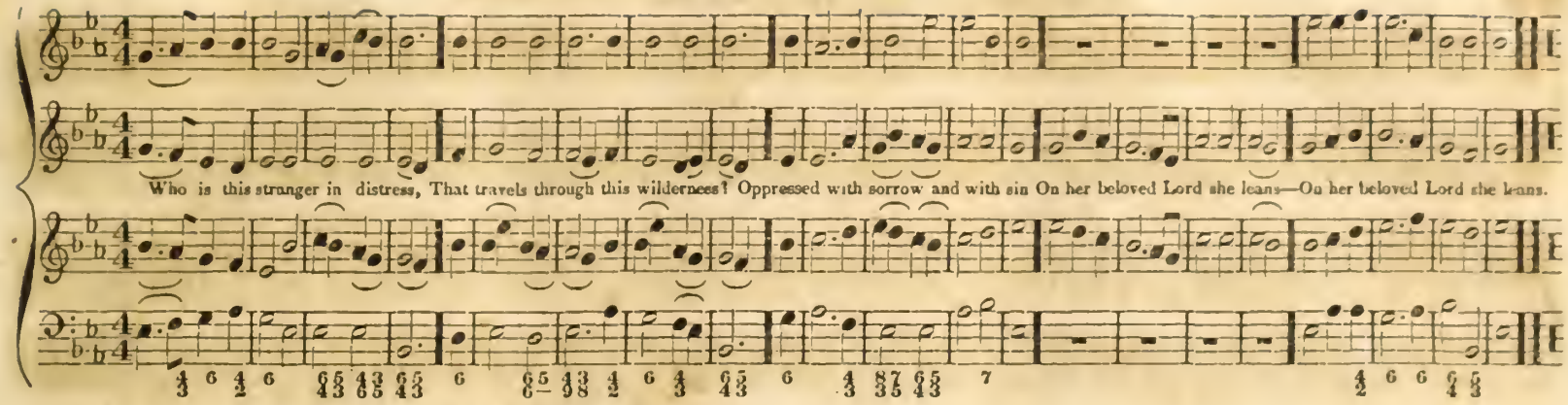
No rude alarms of raging foes,
No cares to break the long repose;
No midnight shade—no clouded sun—
But sacred, high, eternal noon.

4

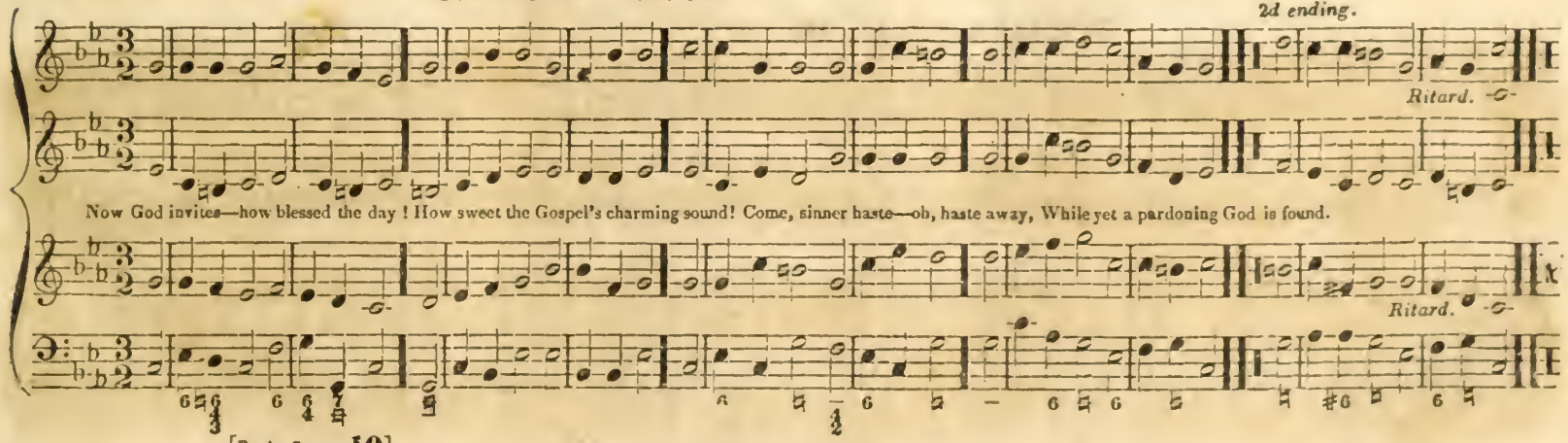
Thine earthly Sabbaths, Lord, we love;
But there's a nobler rest above;
To that our longing souls aspire,
With cheerful hope, and strong desire.

Church Psalmody, ***Hy.*** 454

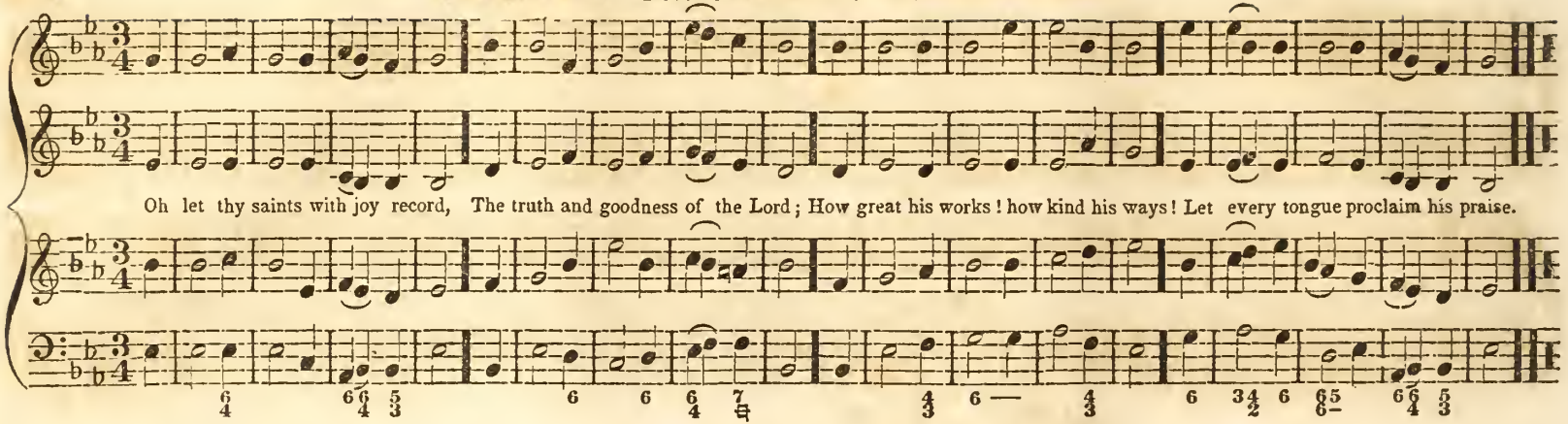
QUITO. L. M.



CABOT. L. M.

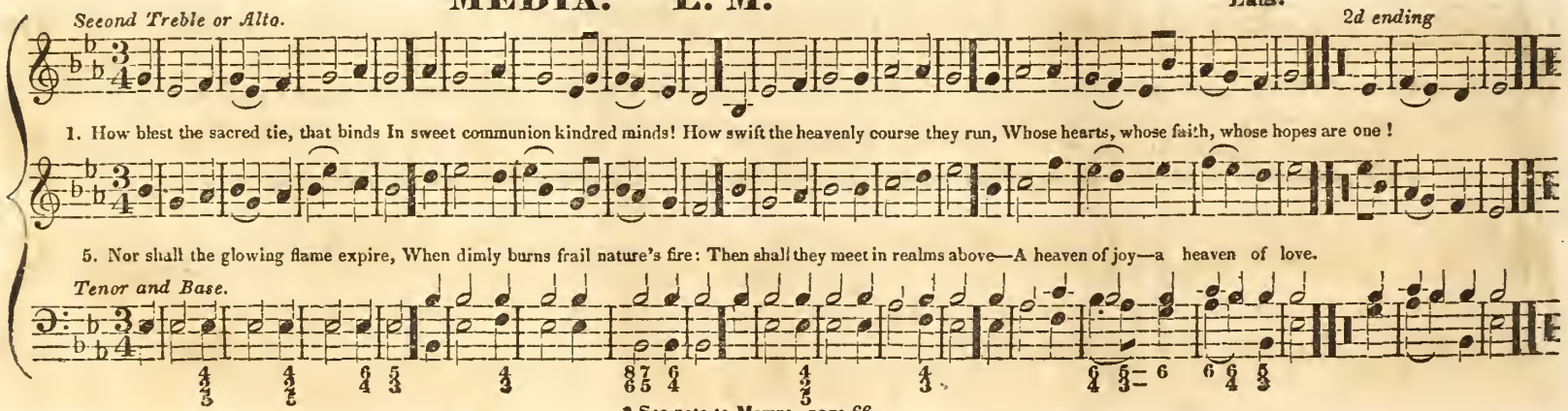


FARNSWORTH. L. M.



MEDIA.* L. M.

Lam.



* See note to Mamre, page 66.

HAMBURG. L. M.

Arranged from a Gregorian Chant.

2d ending.

1. *f* Kingdoms and thrones to God belong; Crown him, ye nations, in your song: His wondrous name and power rehearse; His honors shall enrich your verse. *Slow & Soft.*

3. God is our shield—our joy—our rest; God is our King—proclaim him blest: When terrors rise—when nation's faint, He is the strength of every saint. *Slow & soft.*

MIDDLETON. L. M.

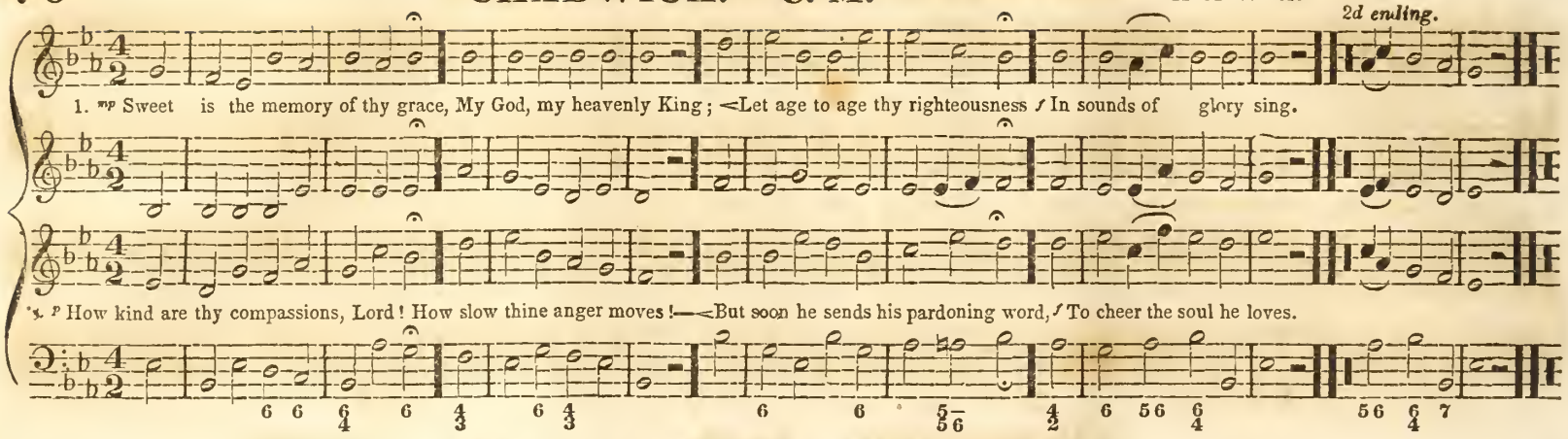
J. A. Keller.

1. Come, O my soul in sacred lays Attempt thy great Creator's praise: But, oh, what tongue can speak his fame! What mortal verse can reach the theme!

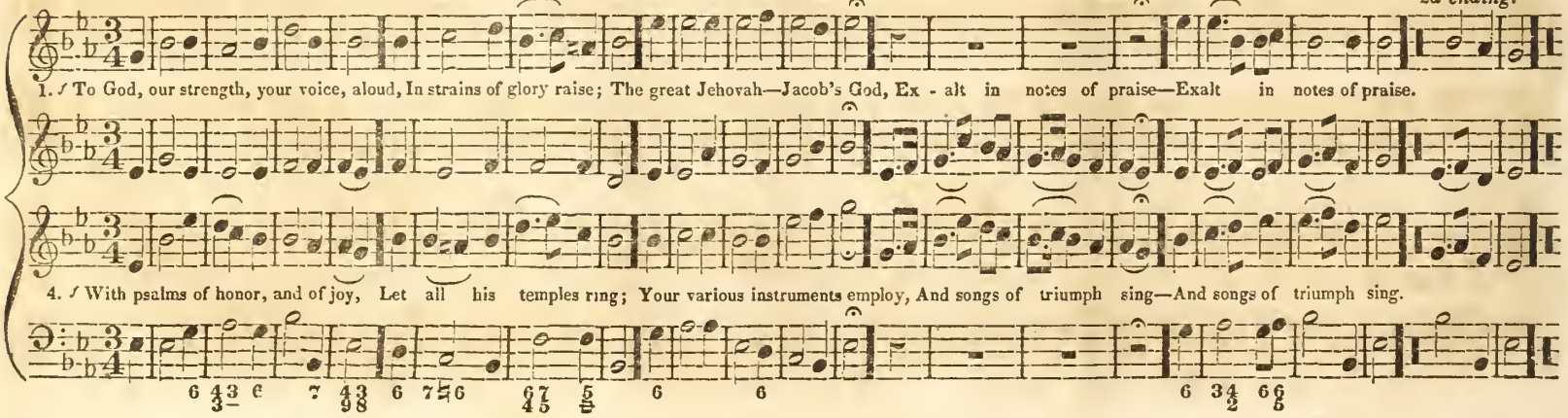
4. *f* Raised on devotion's lofty wing, Do thou, my soul, his glories sing, And let his praise employ thy tongue, Till listening worlds shall join the song.

CHADWICK. C. M.

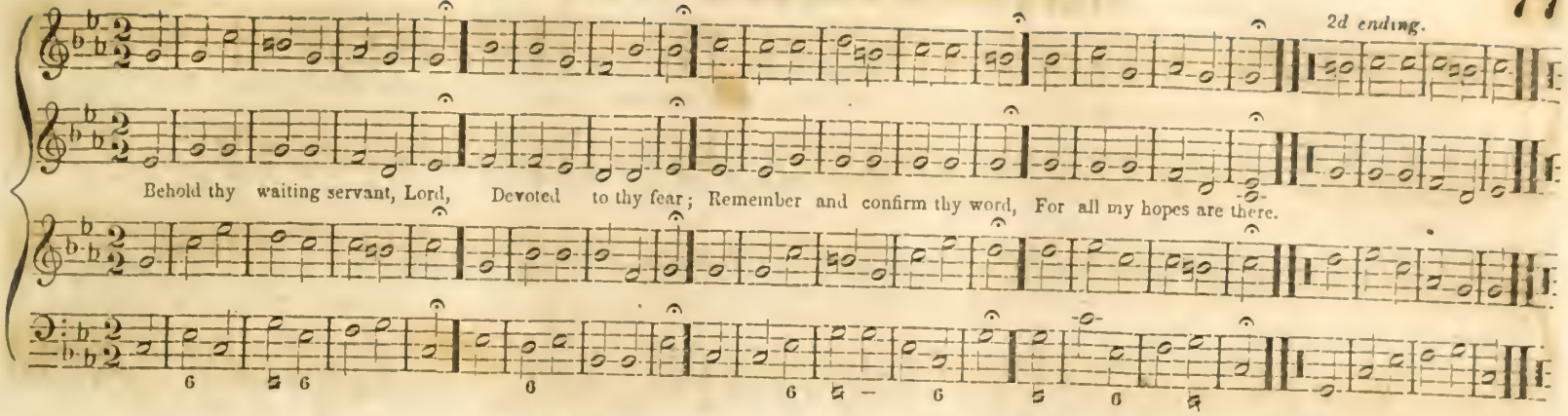
H. K. Oliver.



RYE. C. M.

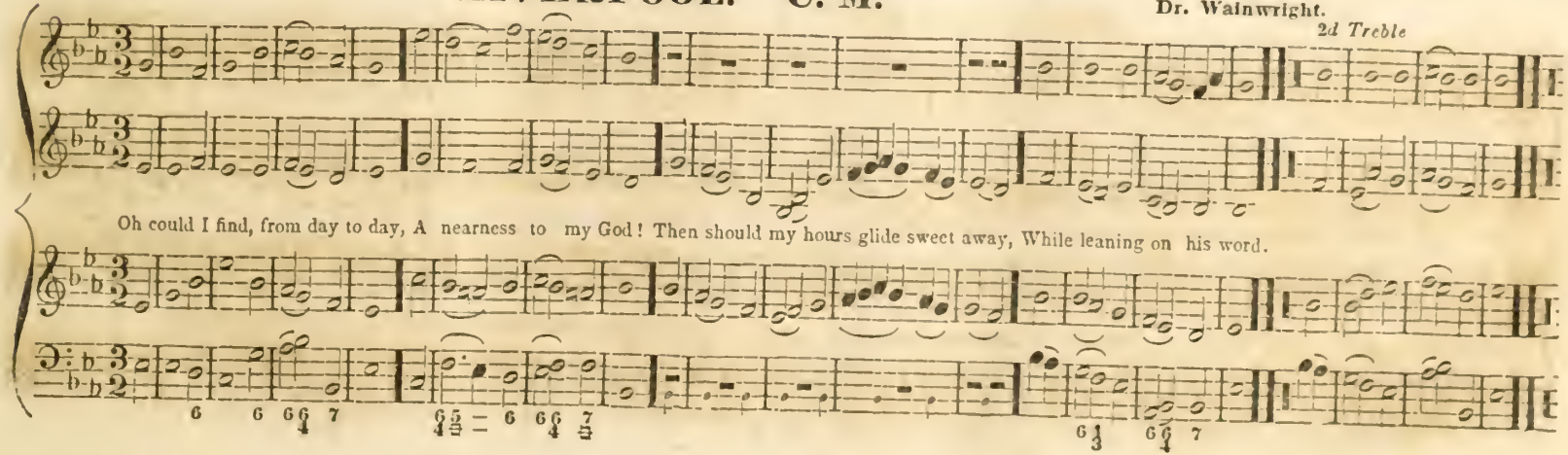


CANTON. C. M.



LIVERPOOL. C. M.

Dr. Wainwright.



BRATTLE STREET. C. M. [Double.]

Pleyel.

1. While thee I seek, protecting Power! Be my vain wishes stilled; And may this conse - crated hour With better hopes be filled

3. In each e - vent of life, how clear Thy ruling hand I see! Each blessing to my soul most dear, Because conferred by thee.

5. When gladness wings my favored hour, Thy love my thoughts shall fill; Resigned when storms of sorrow lower, My soul shall meet thy will.

2. Thy love the power of thought bestowed; To thee my thoughts would soar: Thy mercy o'er my life has flowed; That mercy I a - dore.

4. In every joy that crowns my days, In every pain I bear, My heart shall find delight in praise, Or seek relief in prayer,

6. My lifted eye, without a tear, The gathering storm shall see, My steadfast heart shall know no fear; That heart will rest on thee.

WARWICK. C. M.

Stanley. 2d ending.

1. Lord, in the morning thou shalt hear, My voice as - cending high; To thee will I direct my prayer, To thee lift up mine eye

3. *p* Thou art a God, before whose sight The wicked shall not stand; Sinners shall ne'er be thy delight, ... Nor dwell at thy right hand.

4. *cresc.* But to thy house will I resort, To taste thy mercies there; I will frequent thine holy court, ... > And worship in thy fear.

WESTFORD. C. M.

L. Mason.

Come let us join our cheerful songs, With angels round the throne, Ten thousand, thousand are their tongues, But all their joys are one, But all their joys are one

Voice or Organ.

HAVANNA. C. M.

Dr. Harrington

2d ending.

1. *f* O all ye nations, praise the Lord, His glorious acts proclaim; The fullness of his grace record, And mag - ni - fy his name.

2. His love is great—his mercy sure—And faithful is his word; His truth for - ev - er shall endure; For - ever praise the Lord!

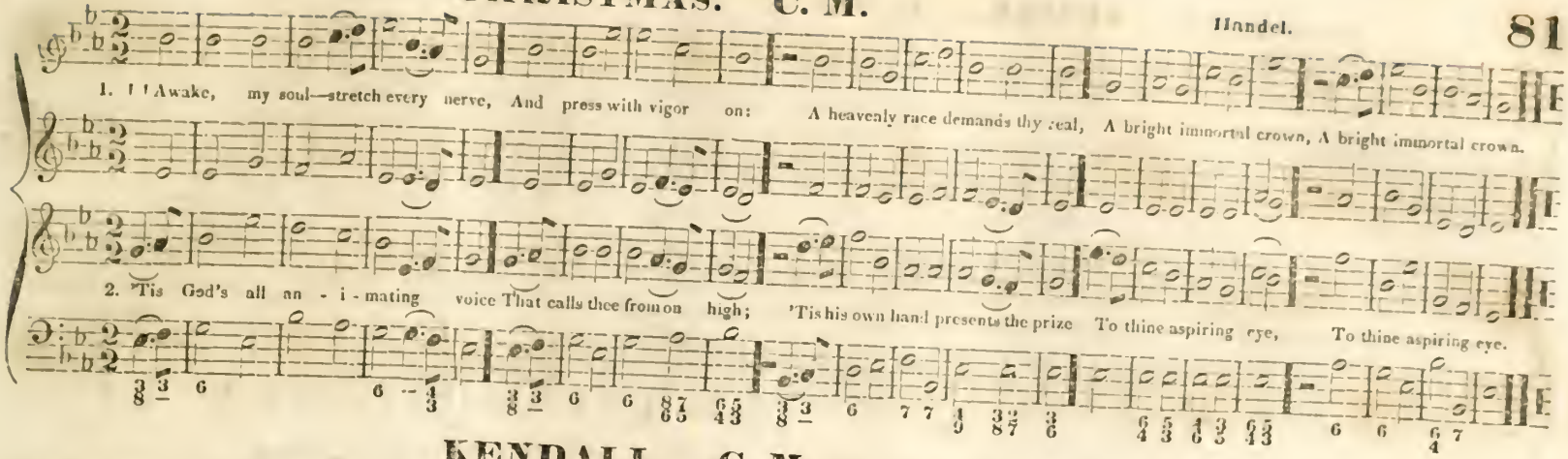
MANCHESTER. C. M.

2d ending.

Lord, when my raptured thought surveys, Creation's beauties o'er, All nature joins to teach thy praise, And bids my soul adore.

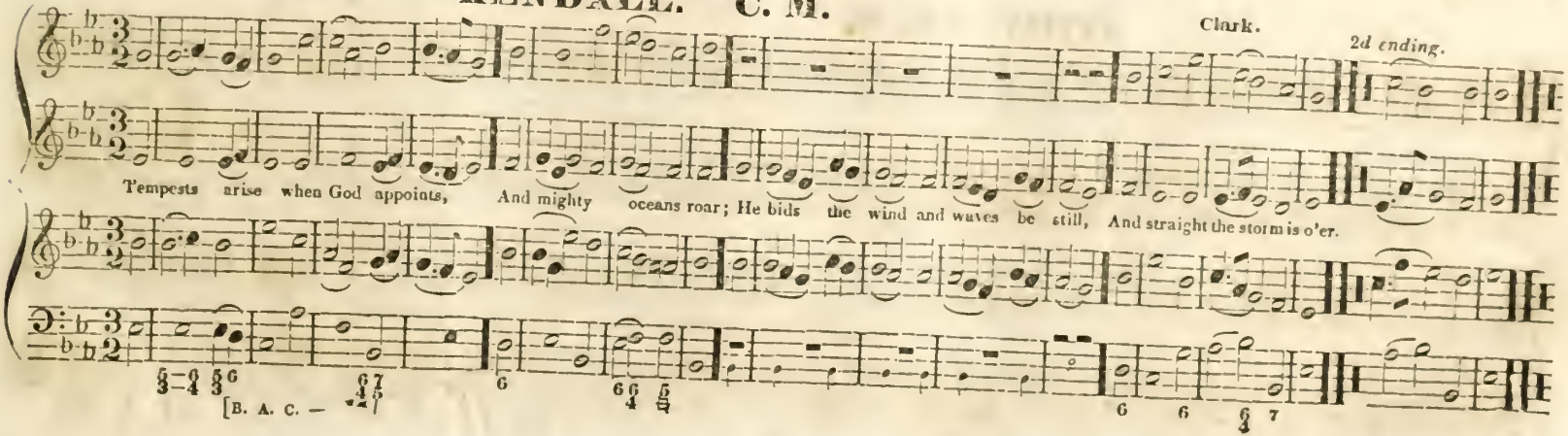
CHRISTMAS. C. M.

Handel.



KENDALL. C. M.

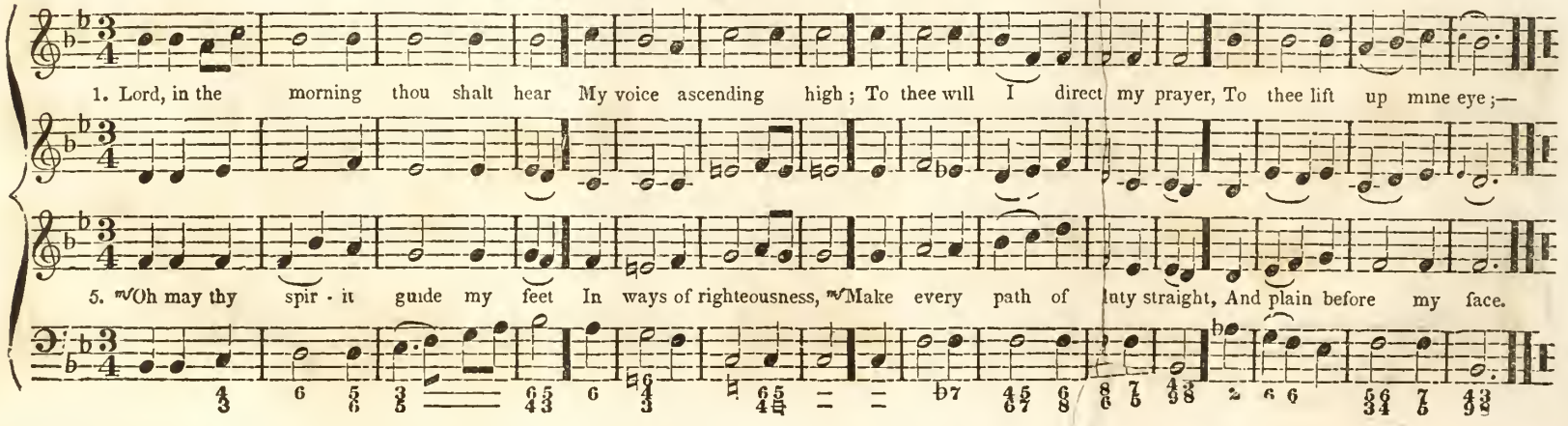
Clark.

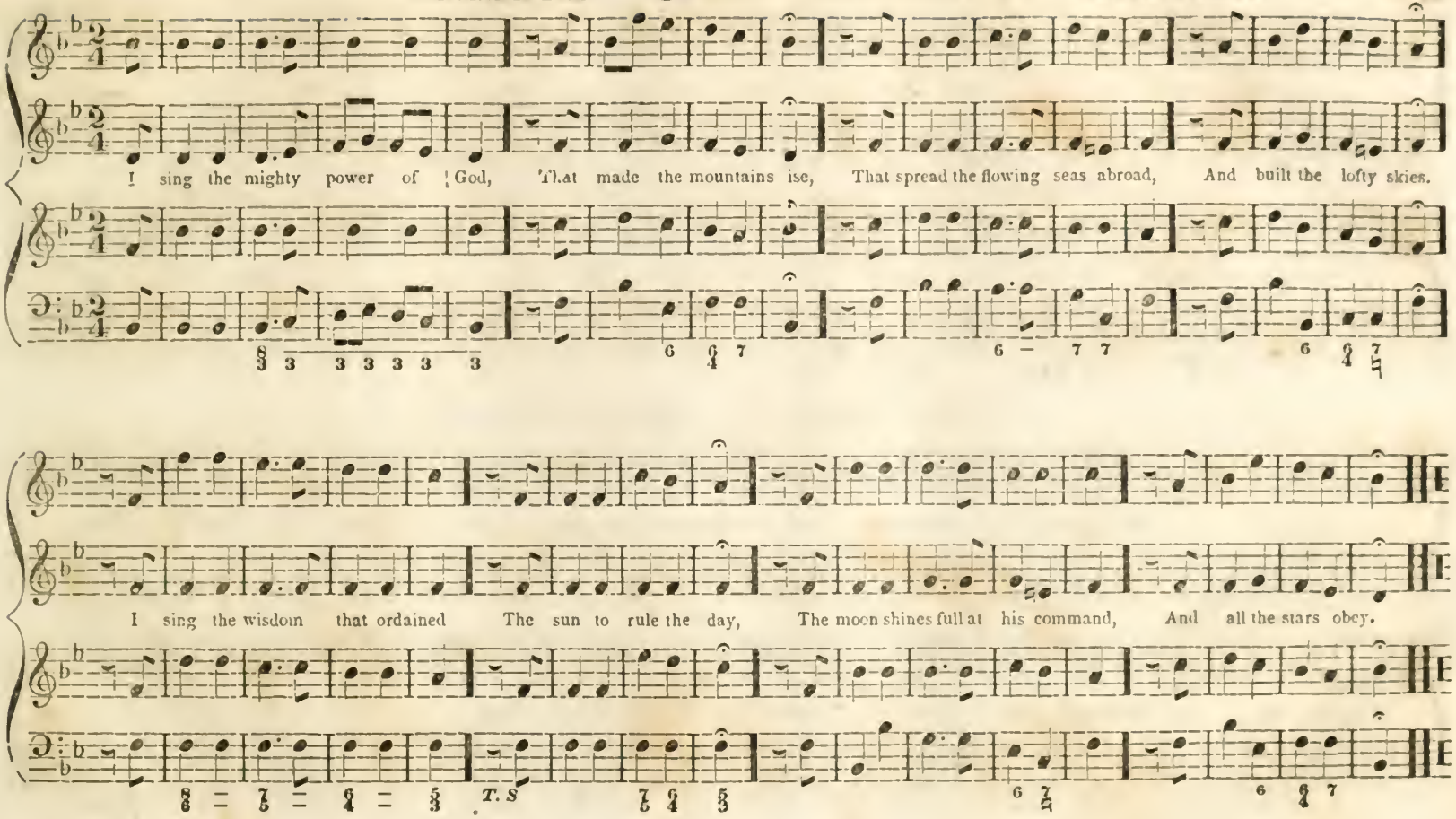


JUBAL. C. M.

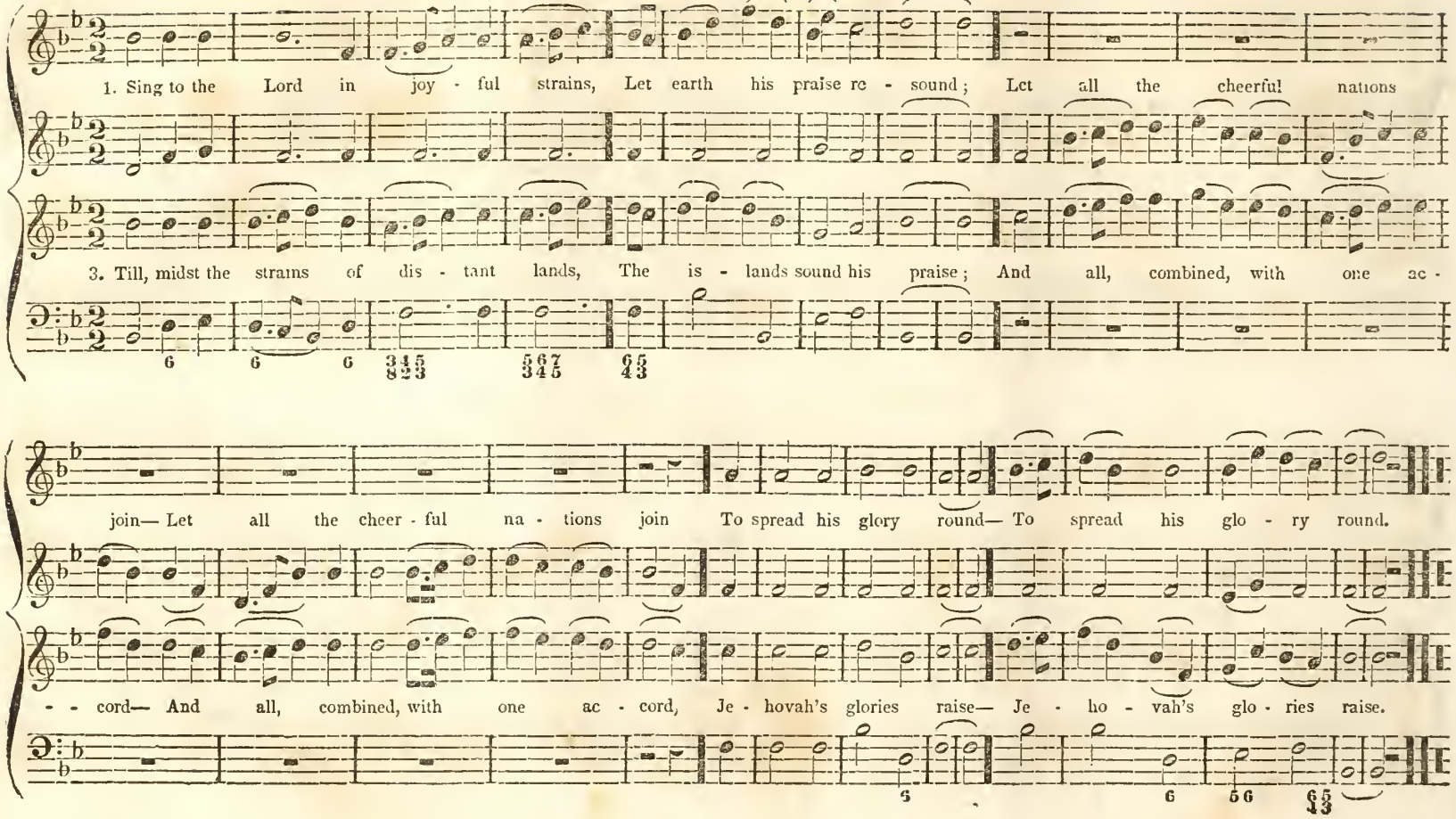
STOW. C. M.

Geo. Jas. Webb.

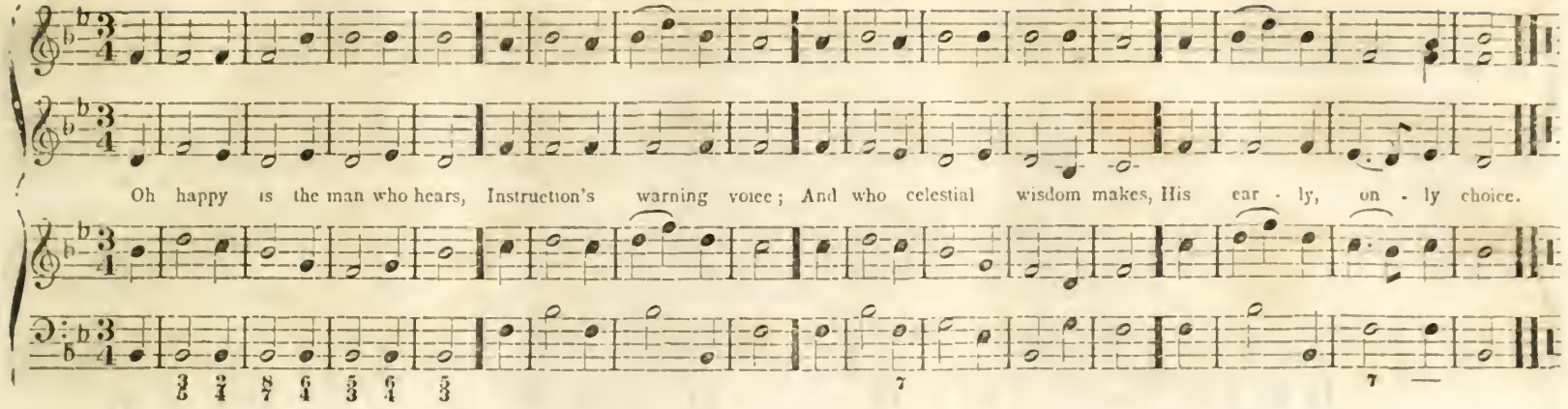



I sing the mighty power of God, That made the mountains ise, That spread the flowing seas abroad, And built the lofty skies.
I sing the wisdom that ordained The sun to rule the day, The moon shines full at his command, And all the stars obey.
T. S

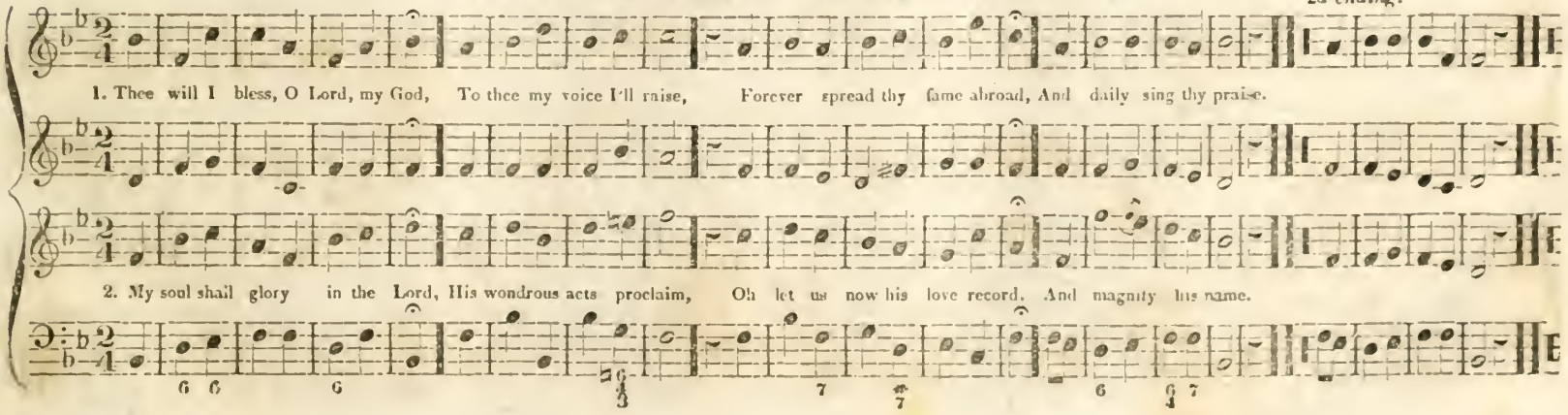
CLIFFORD. C. M.


1. Sing to the Lord in joy - ful strains, Let earth his praise re - sound; Let all the cheerful nations
3. Till, midst the strains of dis - tant lands, The is - lands sound his praise; And all, combined, with one ac -
join— Let all the cheer - ful na - tions join To spread his glory round— To spread his glo - ry round.
- - cord— And all, combined, with one ac - cord, Je - hovah's glories raise— Je - ho - vah's glo - ries raise.

BALLERMA. C. M.

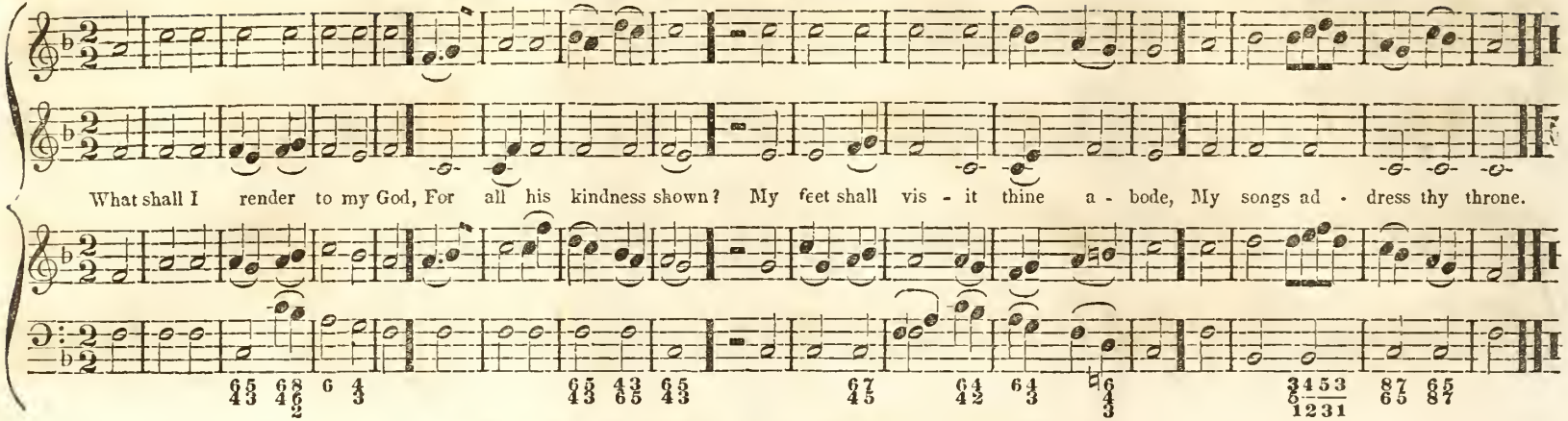


NOTTINGHAM. C. M.



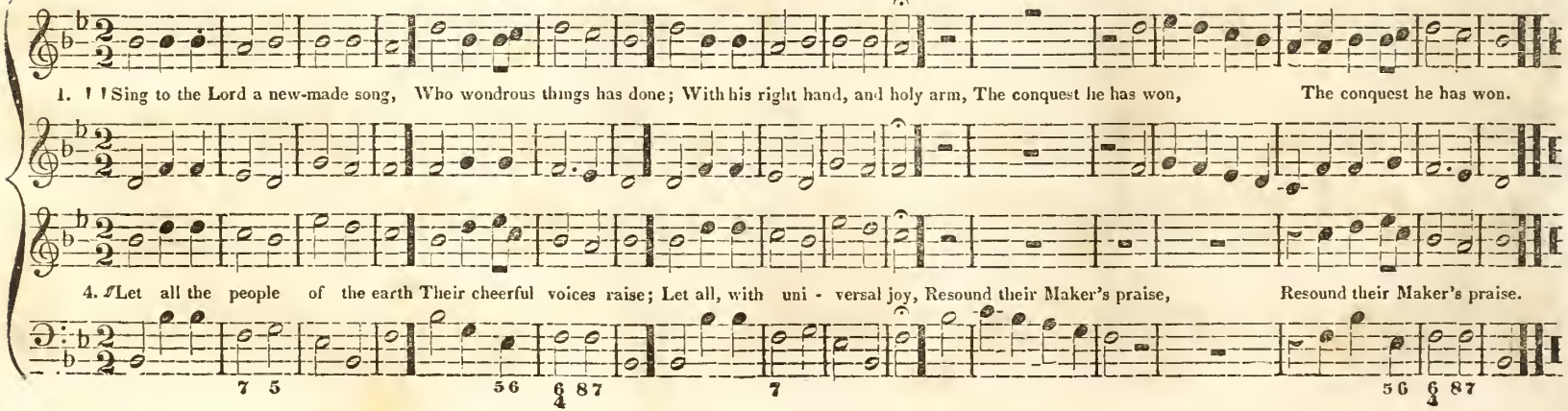
CLARENDON. C. M.

Isaac Tucker



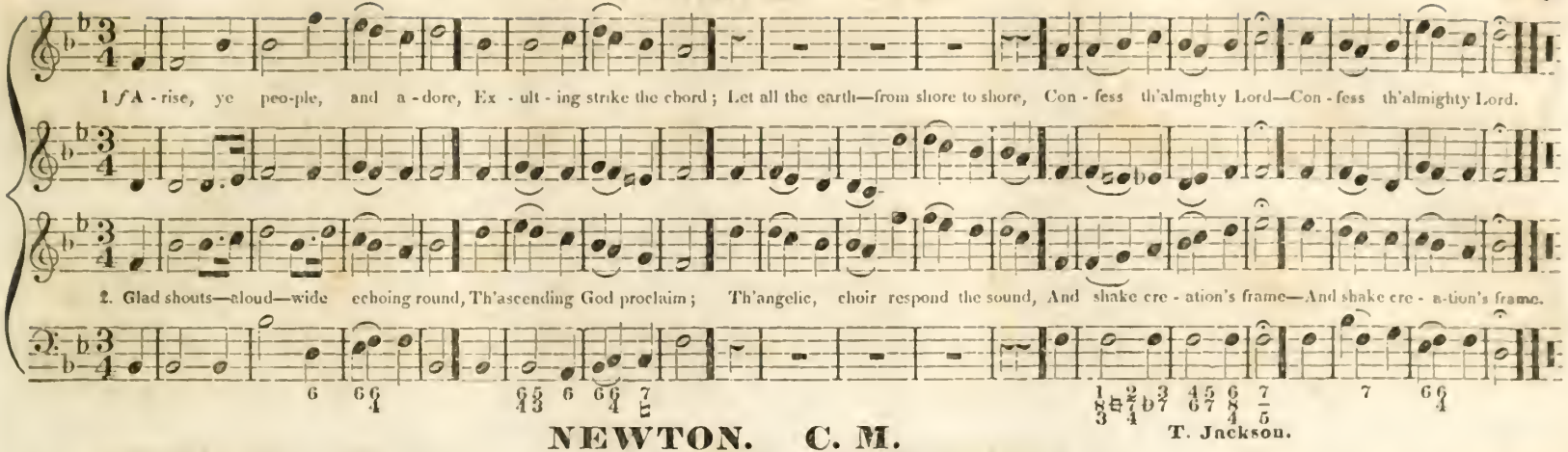
CAMBRIDGE. C. M.

Dr. Randall.



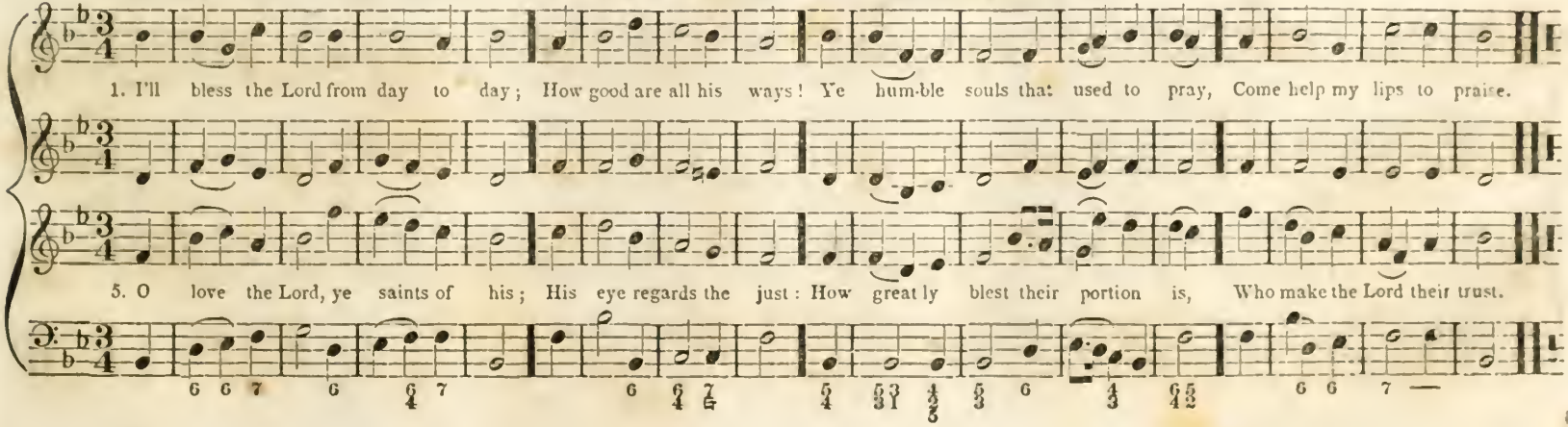
SWANWICK. C. M.

Lucas.

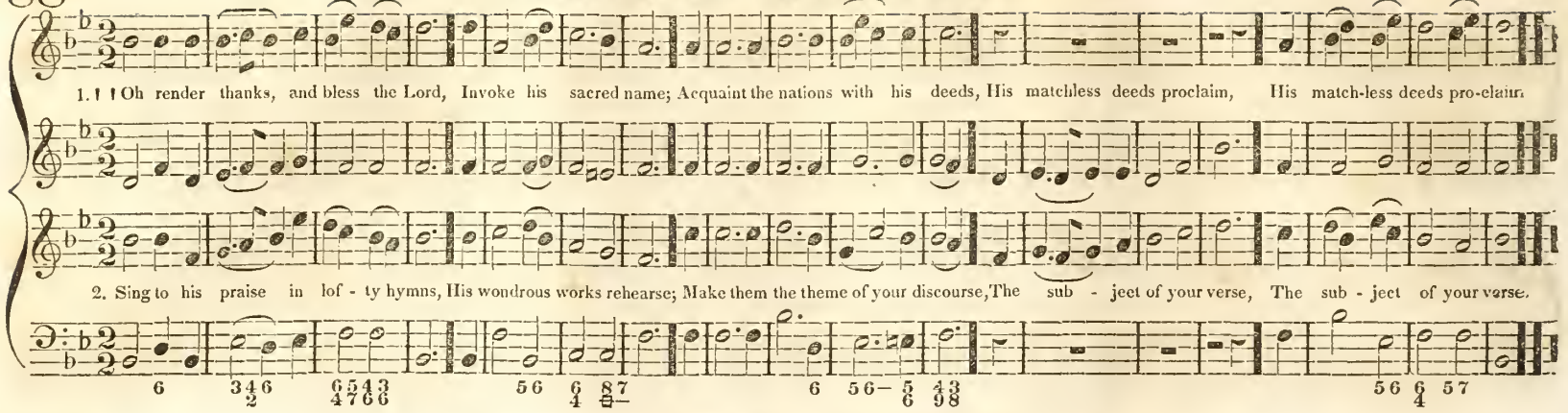


NEWTON. C. M.

T. Jackson.



BROOMSGROVE. C. M.



PATMOS. C. M.

Arranged from a Gregorian Chant.

CLAVEL. C. M.

2d ending.

1. *Af* Oh that the Lord would guide my ways To keep his statutes still! Oh that my God would grant me grace To know and do his will!

6. Make me to walk in thy commands, *mf* 'Tis a delightful road; Nor let my head, nor heart, nor hands Offend against my God.

EASTPORT. C. M. [Chant.]

How long wilt thou forget me, Lord? Must I for - ever mourn? How long wilt thou withdraw from me, Oh! never to return, Oh! never to return.

LITCHFIELD. C. M.

L. Mason.

BLACKBURN. C. M.

When God revealed his gracious name, And changed my mournful state, My rapture seemed a pleasing dream, The grace appeared so great.
1st time.
2d time.
The world beheld the glorious change, And did thy hand confess; My tongue broke out in unknown strains, And sung surprising grace.

WINTER. C. M.

Read.

GREENFIELD. C. M.

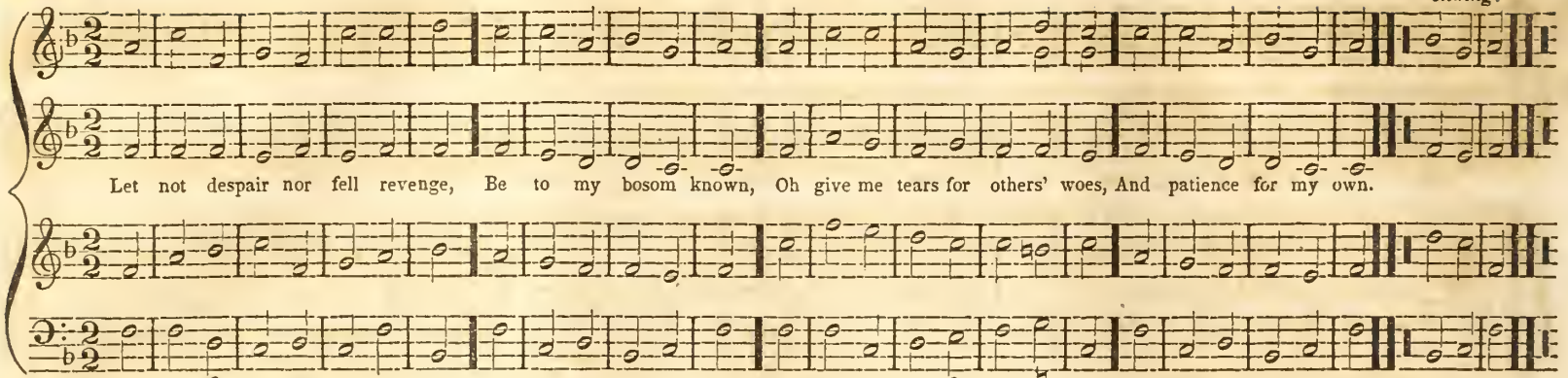
Michael Haydn.*

* Brother of the celebrated Joseph Haydn.

O praise the Lord with one consent, And mag - ni - fy his name; Let all the servants of the Lord His worthy praise proclaim—
Instrument.
Voice.
CHORUS.
2d ending.
Let all the servants of the Lord His wor - thy praise proclaim.

DUNDEE.* C. M.

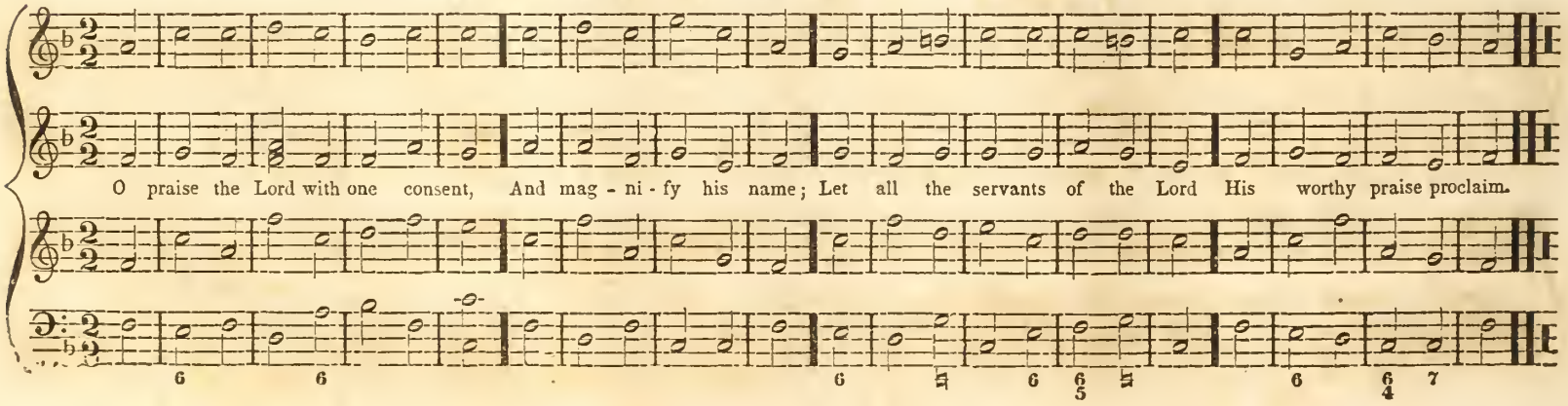
2d ending.



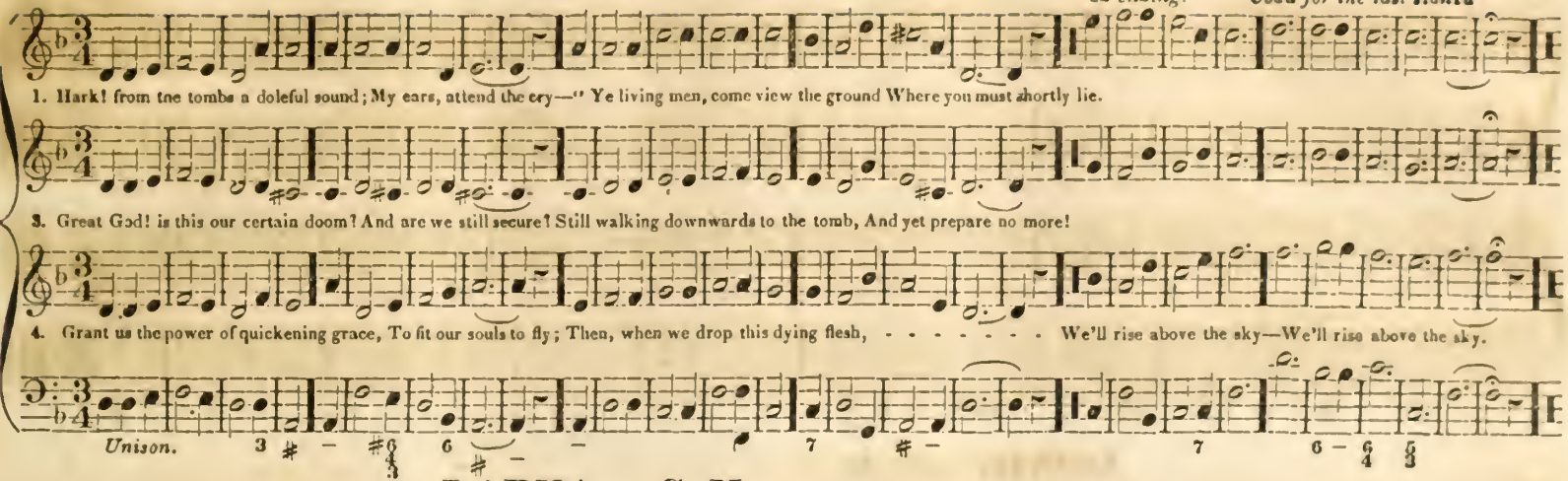
* "Perhaps *Dundee's* wild warbling measures rise."—Burns.

LONDON. C. M.

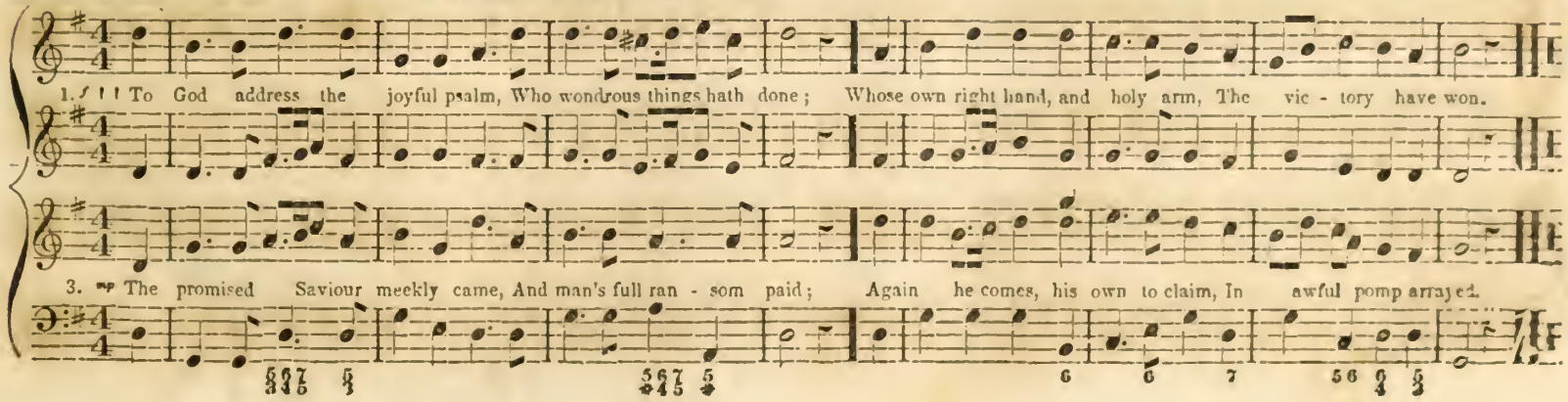
Dr. Croft.



WHITBY. C. M.



LABNA. C. M.



St. JOHN's. C. M.

1. Now shall my solemn vows be paid To that al - mighty power, Who heard the long request I made In my distress - ful hour.

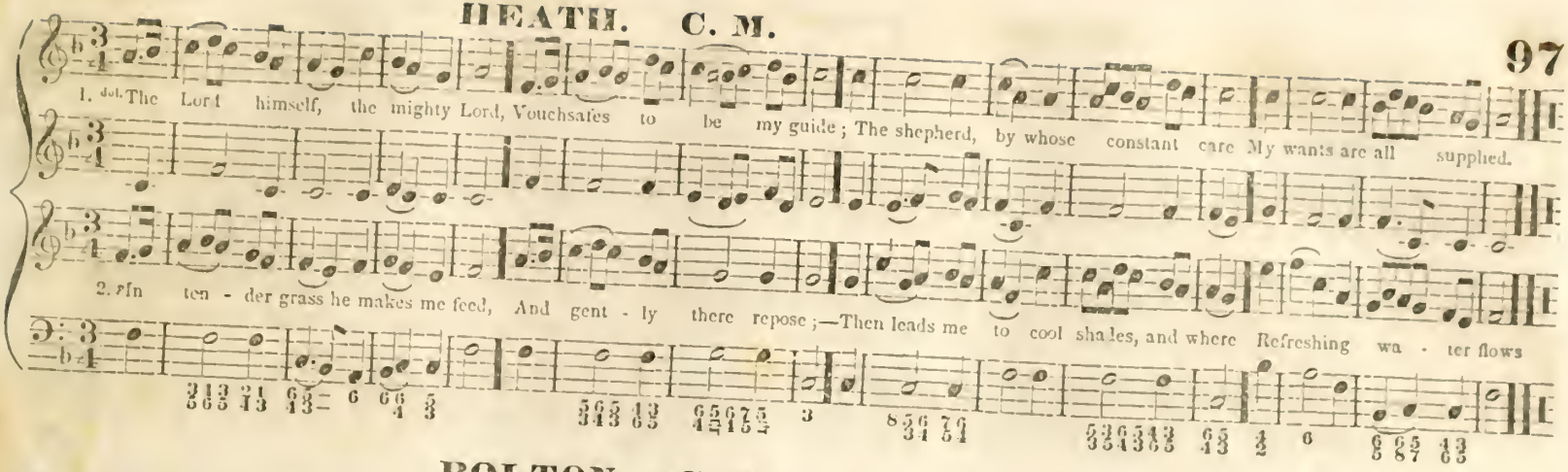
2. My lips and cheerful heart prepare To make his mercies known; Come, ye who fear my God, and hear The wonders he has done.

IRISH. C. M.

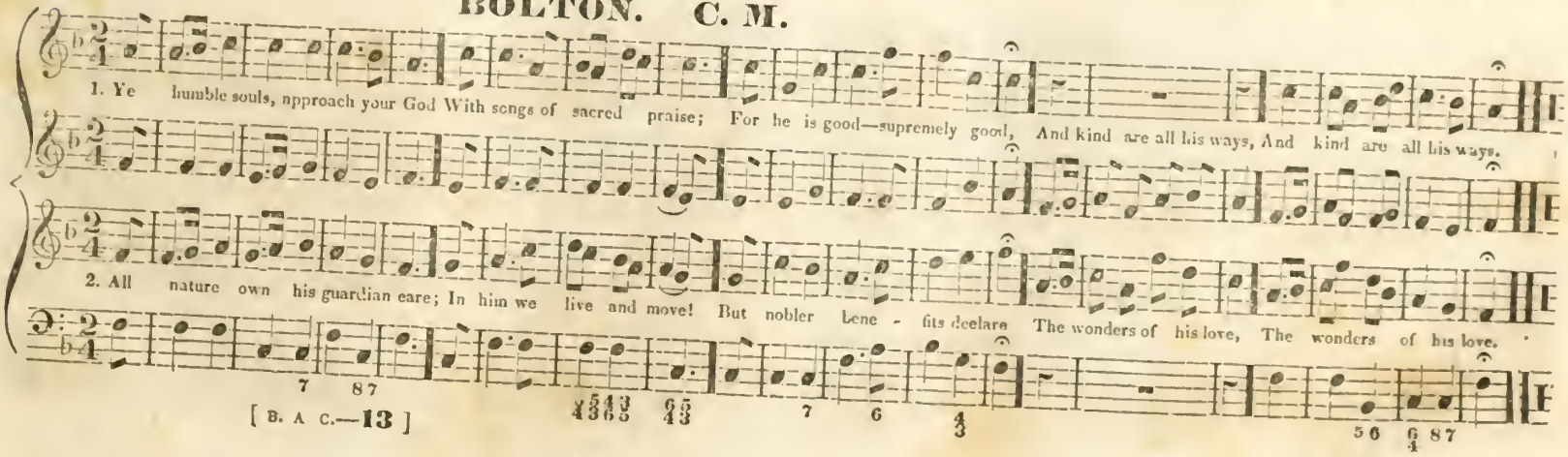
1. O all ye lands, rejoice in God, Sing praises to his name; Let all the earth, with one accord, His wondrous acts proclaim.

2. And let his faithful servants tell How, by redeeming love, Their souls are saved from death and hell, To share the joys above;—

HEATH. C. M.



BOLTON. C. M.

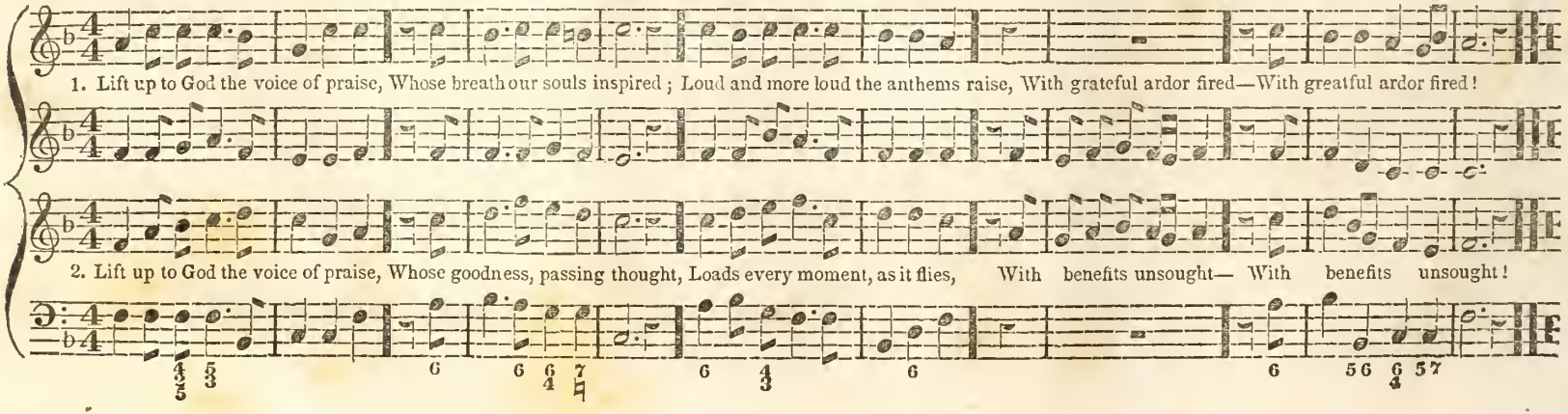


EUSTIS. C. M.

Mornington.

Adagio Sostenuto.

PRINCETON. C. M.



1. *dol* Thou lovely source of true delight, Whom I un - seen a - dore; Unveil thy beauties to my sight, That I may love thee more.

3. —'Tis here, whene'er my comforts droop, *p* And sins and sor - rows rise, *f* Thy love, with cheering beams of hope, My fainting heart supplies.

5. *f* I'm Jesus, my Lord, my life, my light, <Oh! come with bliss - ful ray; *f* Break through the gloomy shades of night, And chase my fears a - way.

Unison.

2. *f* Thy glory o'er cre - a - tion shines; But in thy sacred word I read in fair - er, brighter lines, *p*>My bleeding, dy - ing Lord.

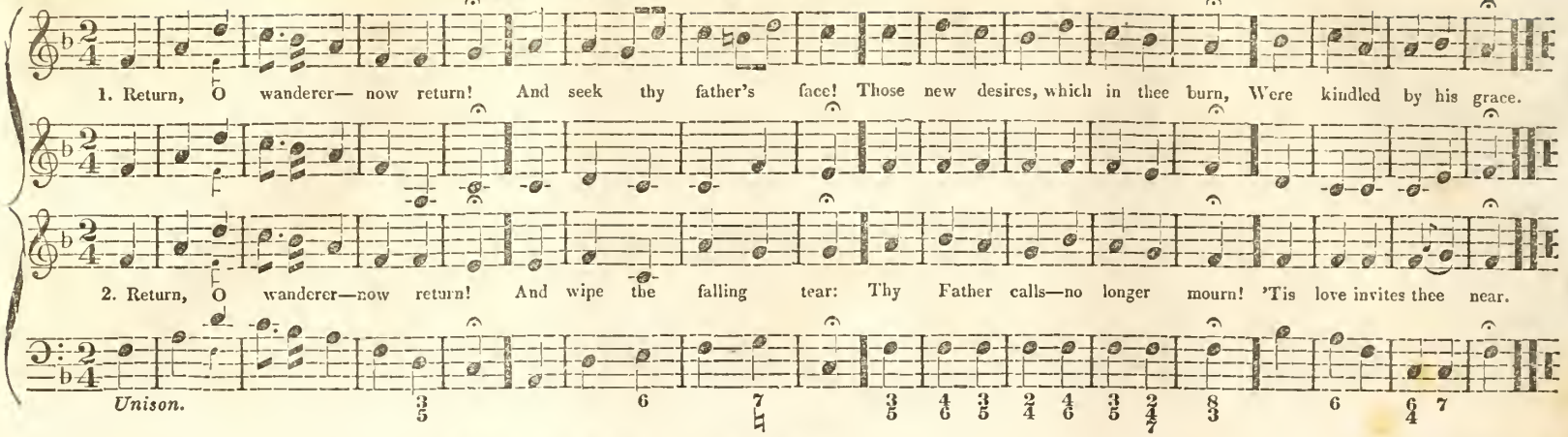
4. *p* But ah! too soon the pleasing scene Is clouded o'er with pain; My gloomy fears rise dark between, *Less*And I a - gain complain.

6. Then shall my soul with rapture trace The wonders of thy love: Then shall I see thy glorious face In endless joy a - bove.

This tune is taken from "Occasional Psalm and Hymn Tunes," by permission of the proprietor of that work.

TREMONT. C. M.

G. J. Webb.

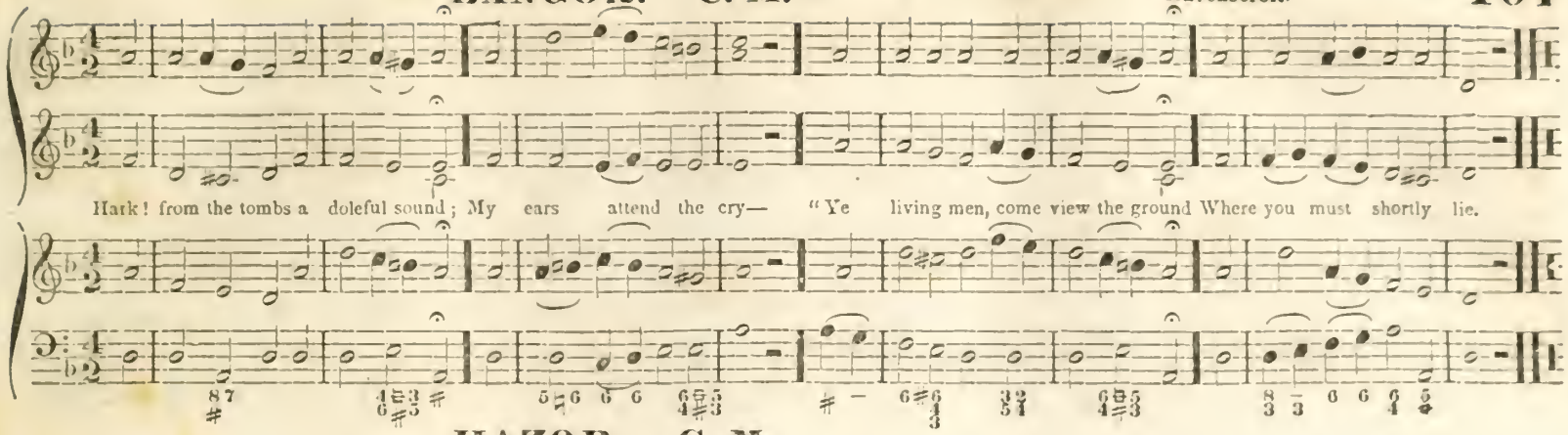


BLAKELY. C. M.

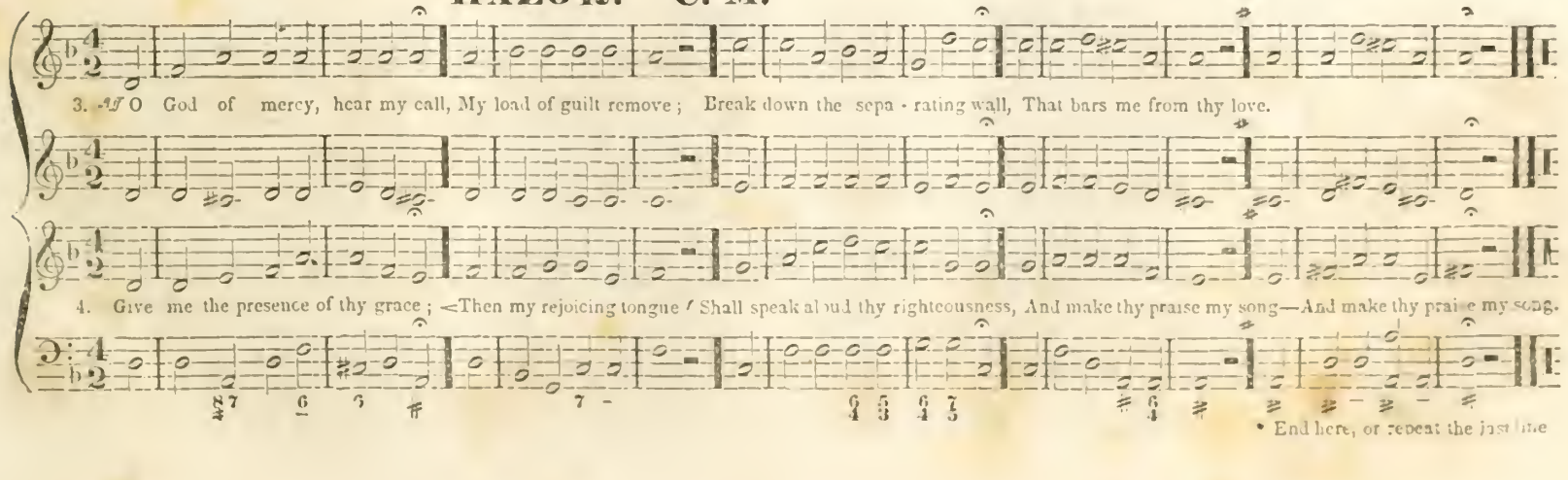
J. H. Angier

BANGOR. C. M.

Ravenscroft.

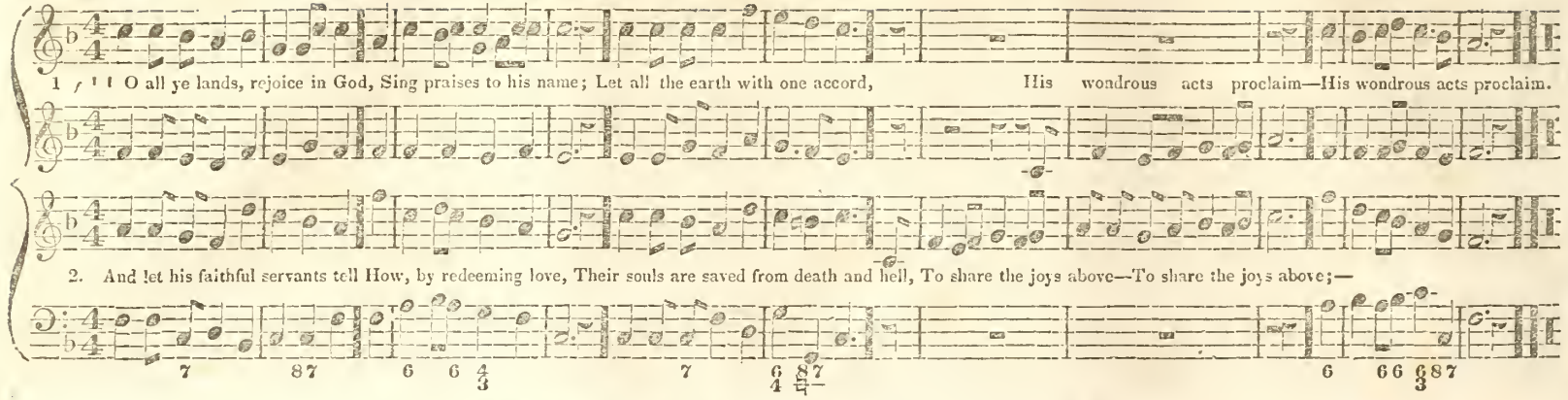


HAZOR. C. M.

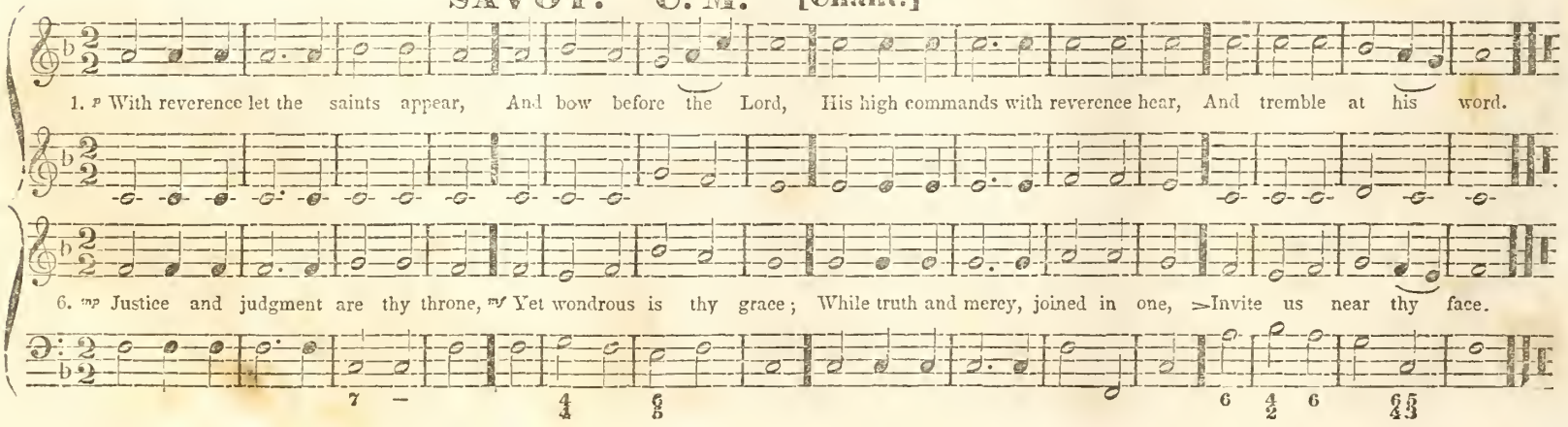


MERIDEN. C. M.

Th. Clark.

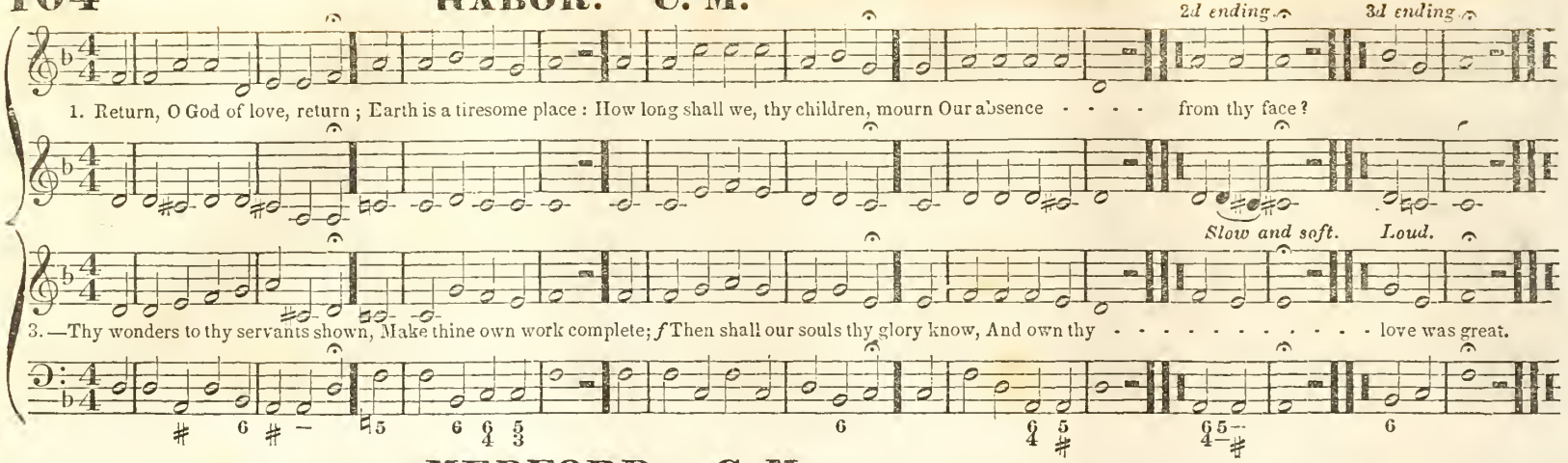


SAVOY. C. M. [Chant.]

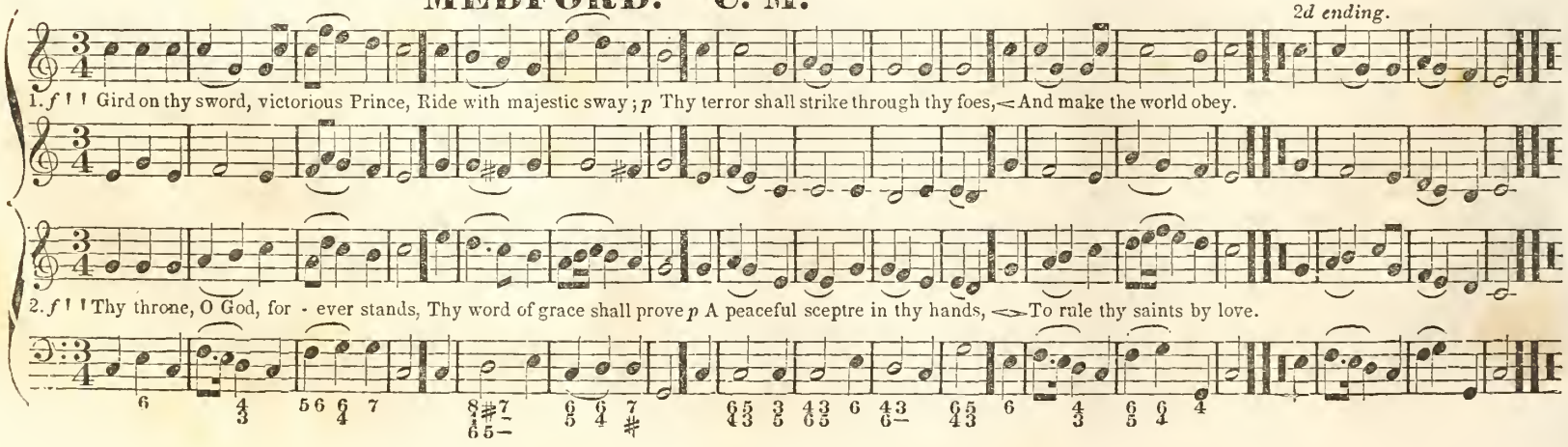


* This tune is taken from "Occasional Psalm and Hymn Tunes," by permission of the proprietor of that work.

HABOR. C. M.



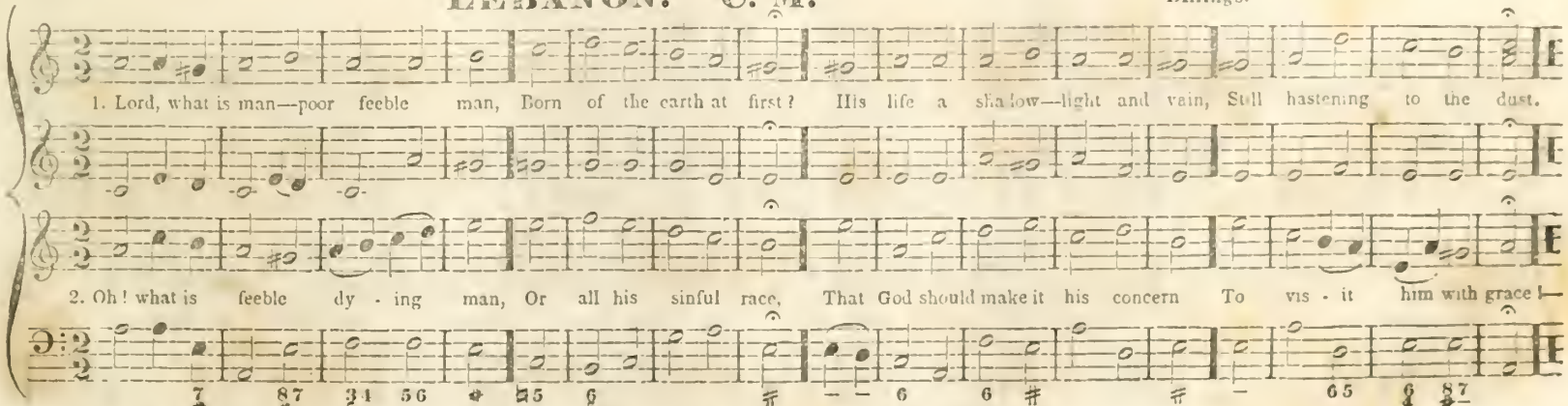
MEDFORD. C. M.



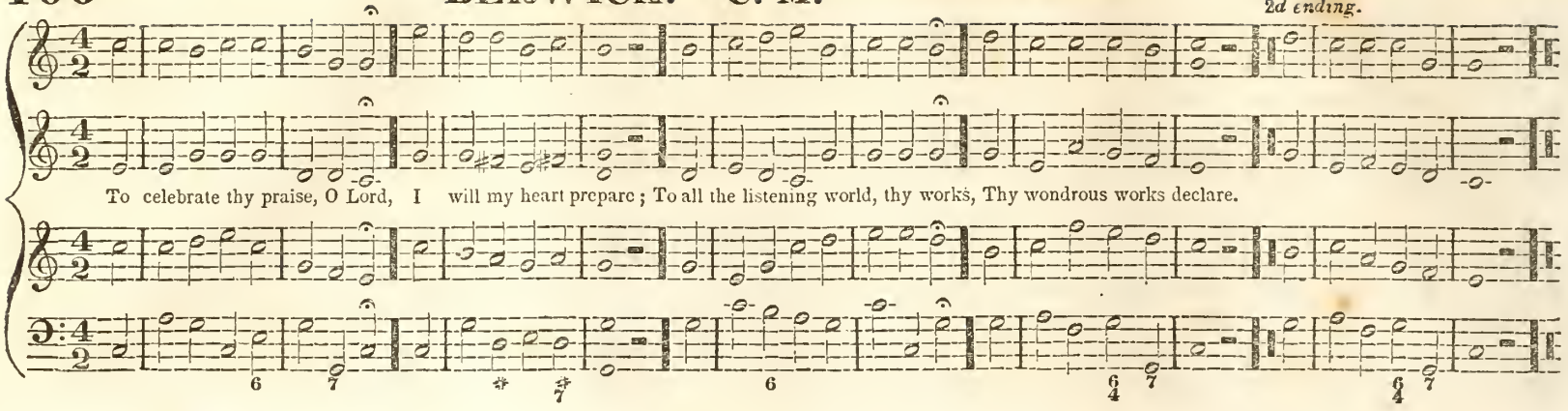
GRAFTON. C. M.

LEBANON. C. M.

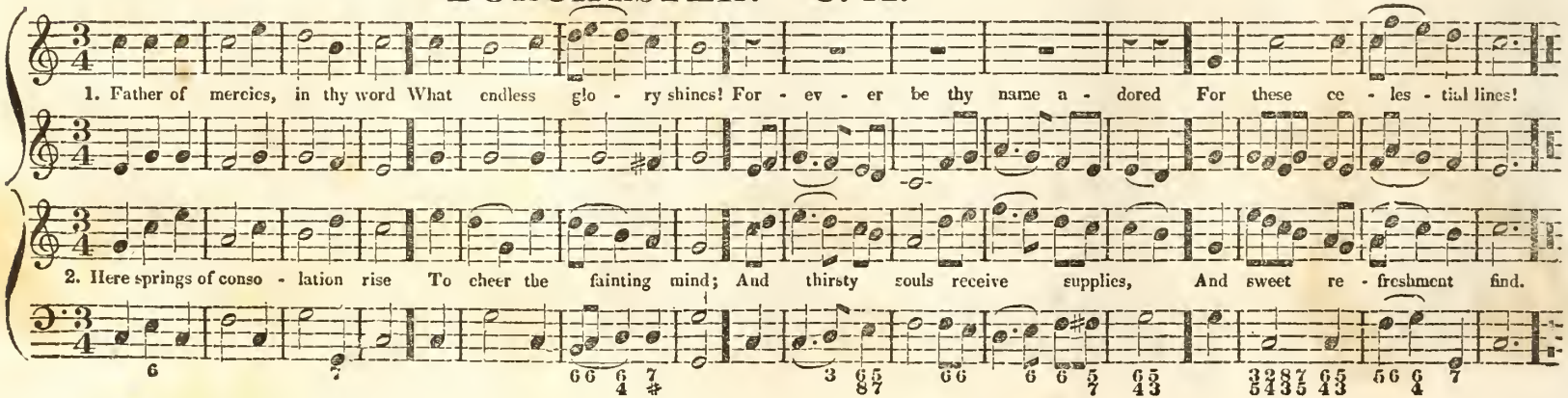
Billings.



BERWICK. C. M.



DORCHESTER. C. M.

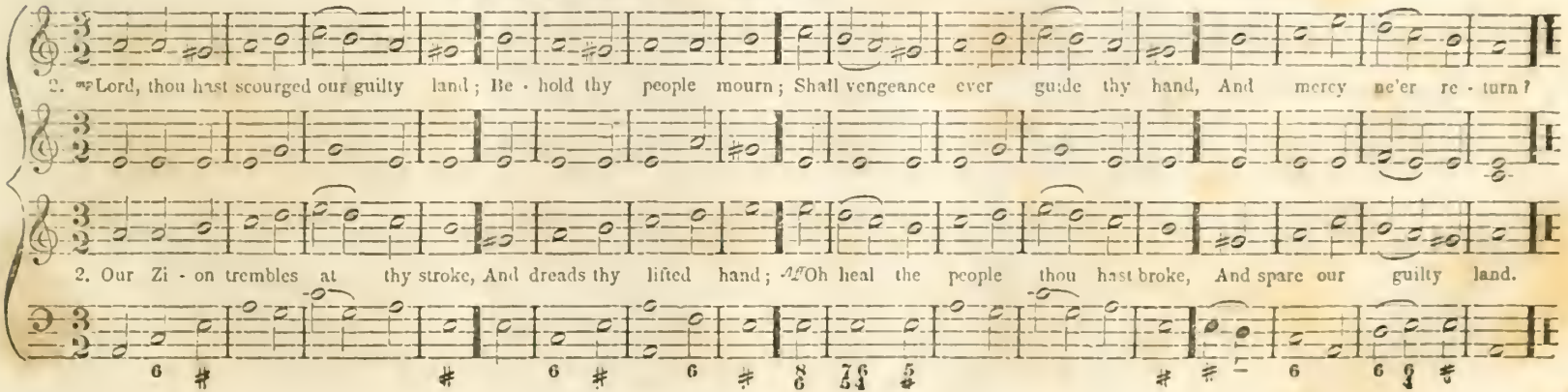


LANESBORO'. C. M.

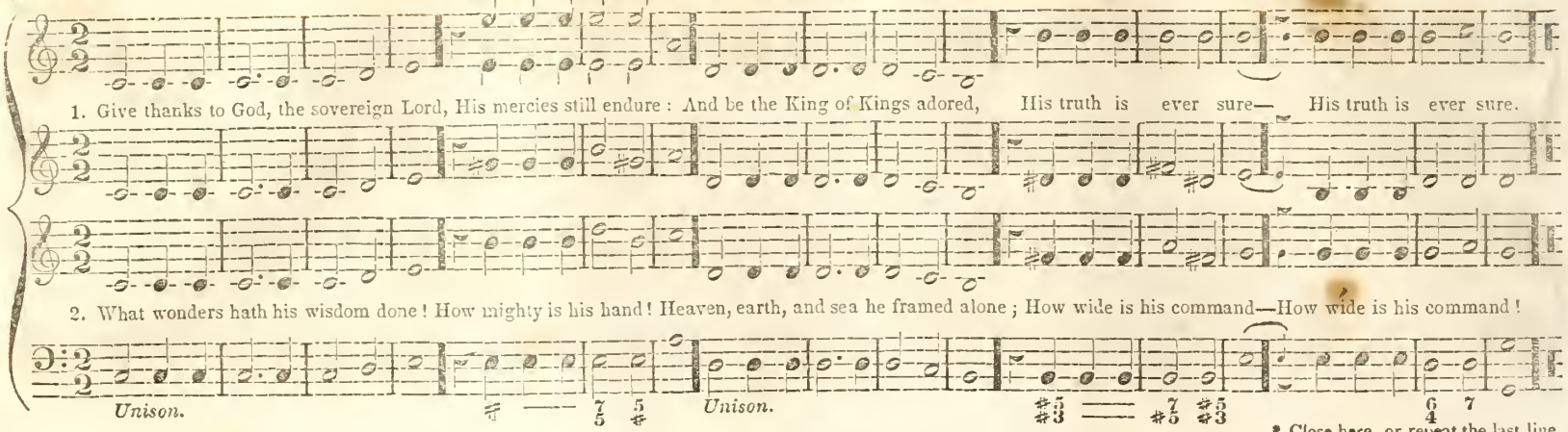
2d end'g.

BURFORD. C. M.

Purcell.

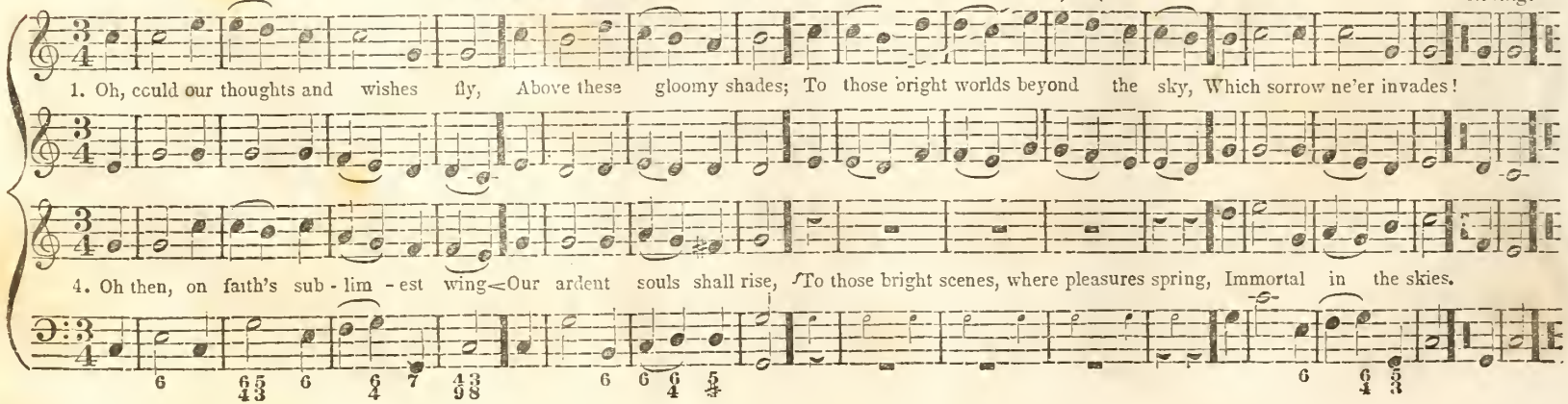


WINNISIMET. C. M. [Chant.]

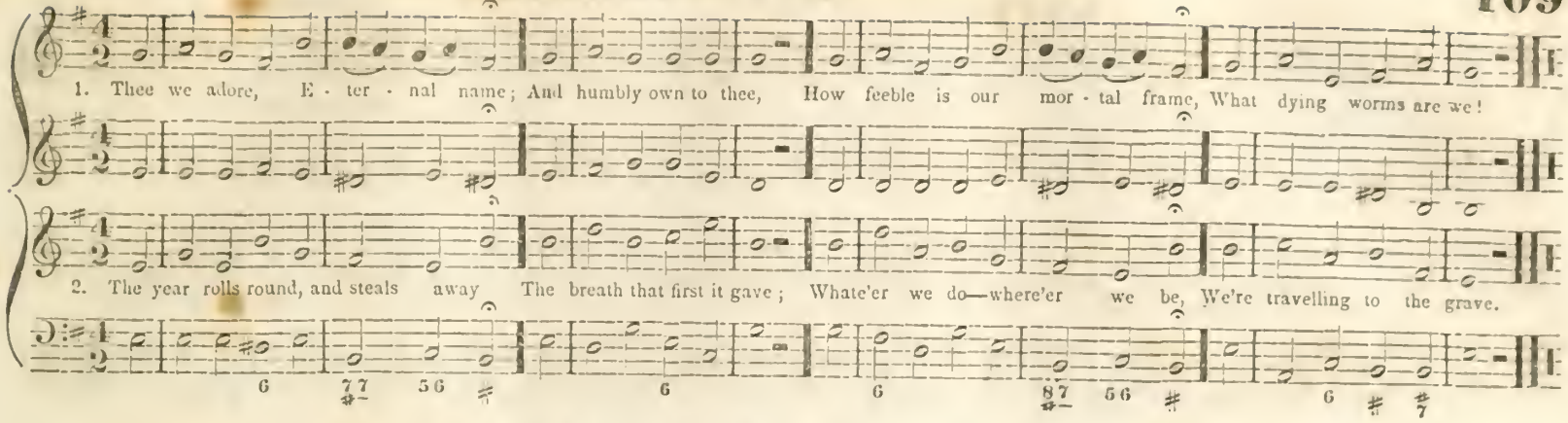


* Close here, or repeat the last line.

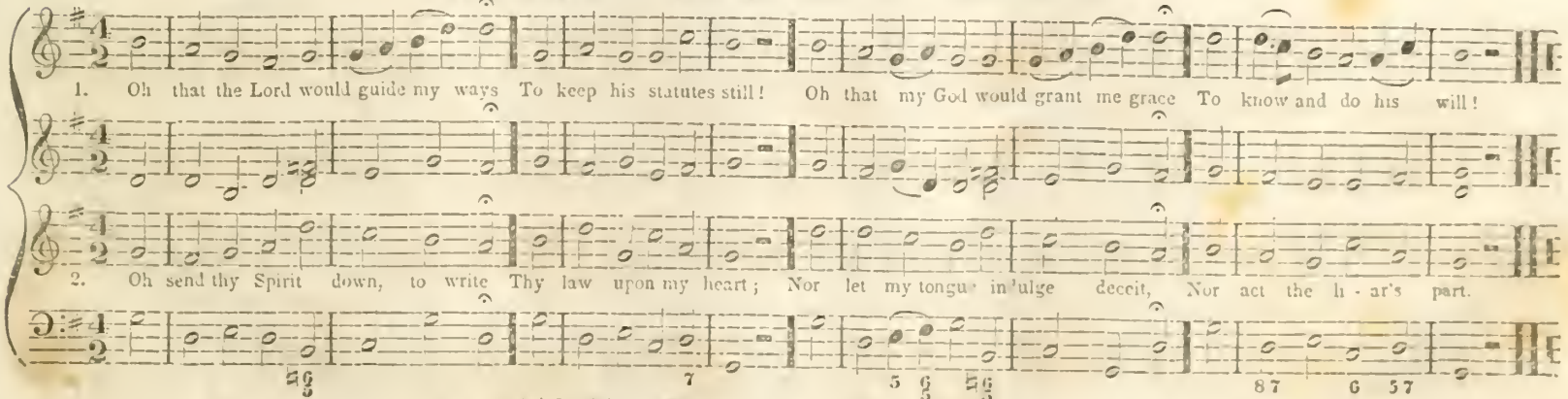
COVENTRY C M



MARTYRS.* C. M.



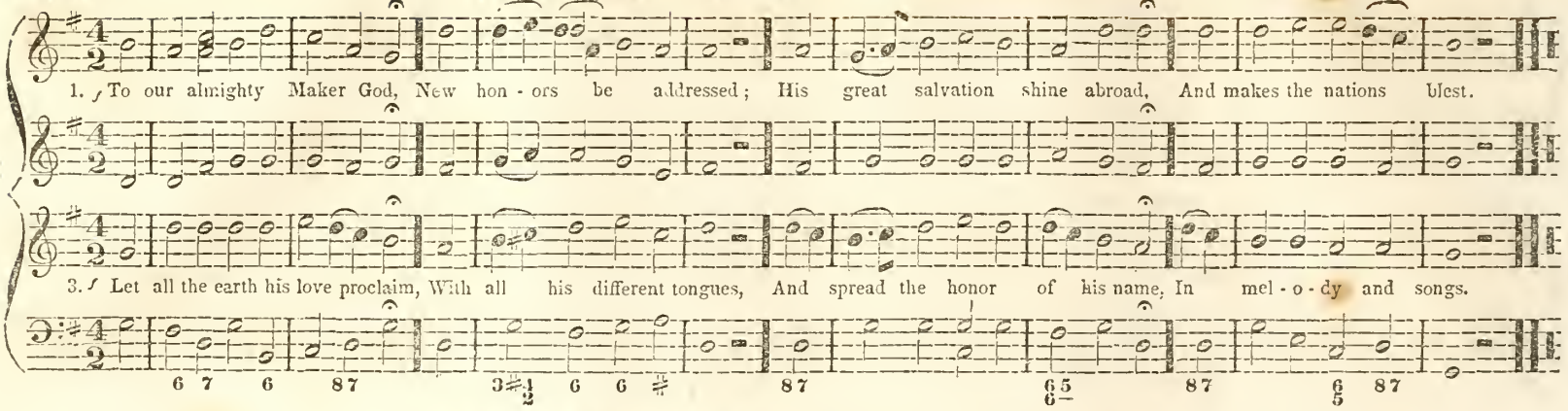
FERRY. C. M.



* "Or plaintive *Martyrs*, worthy of the name."—Burns.

LUTZEN. C. M.

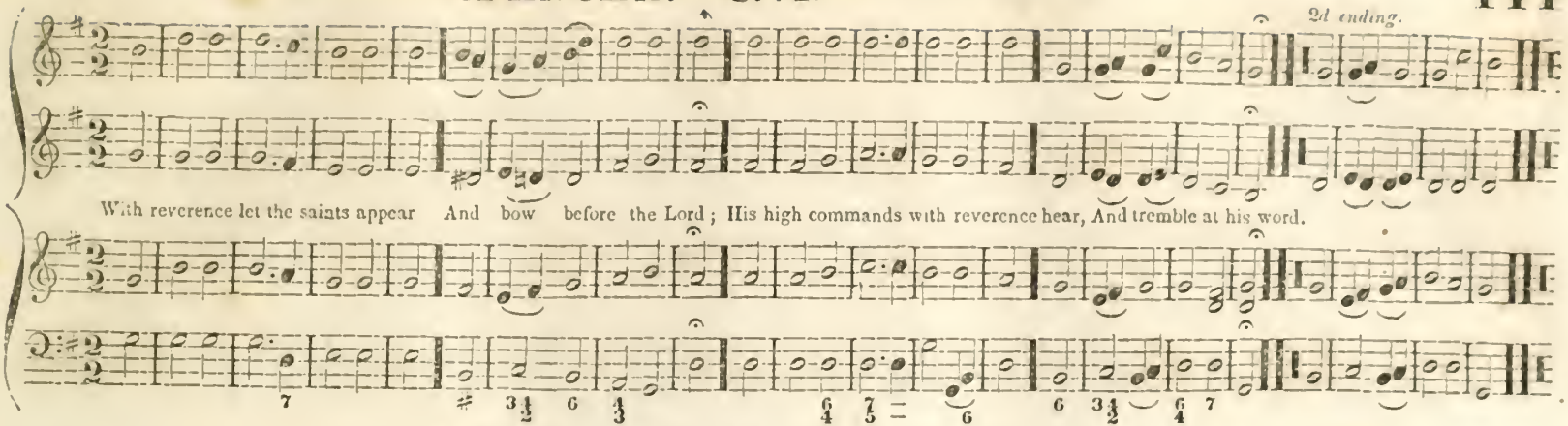
M. Luther.



AUSTIN. C. M.

Wm. Horsley.
2d ending.

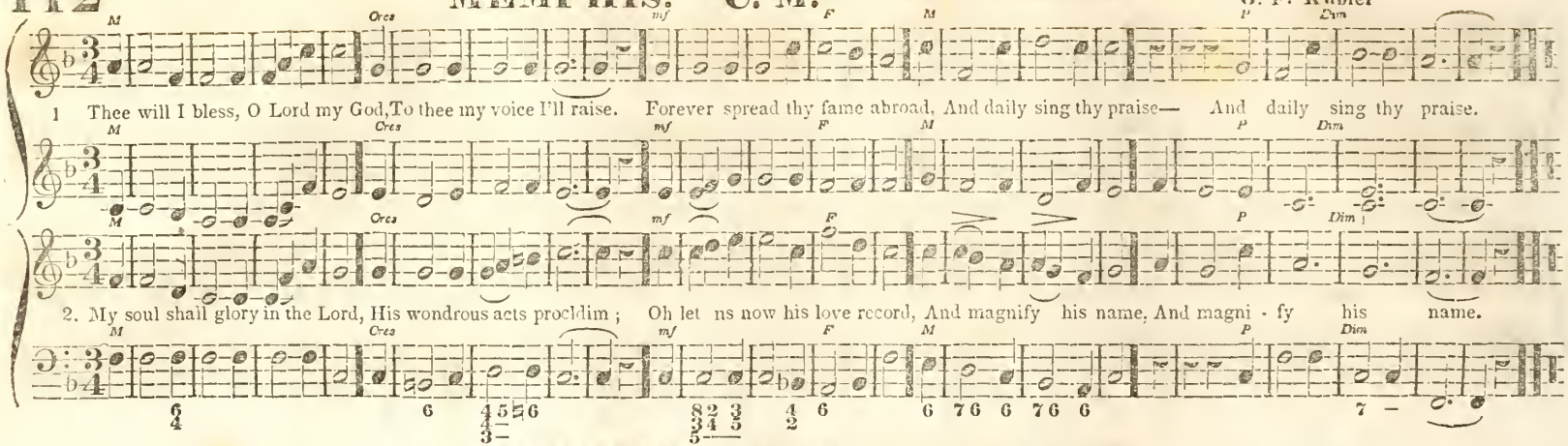
SPENCER. C. M.



PETERBOROUGH. C. M.

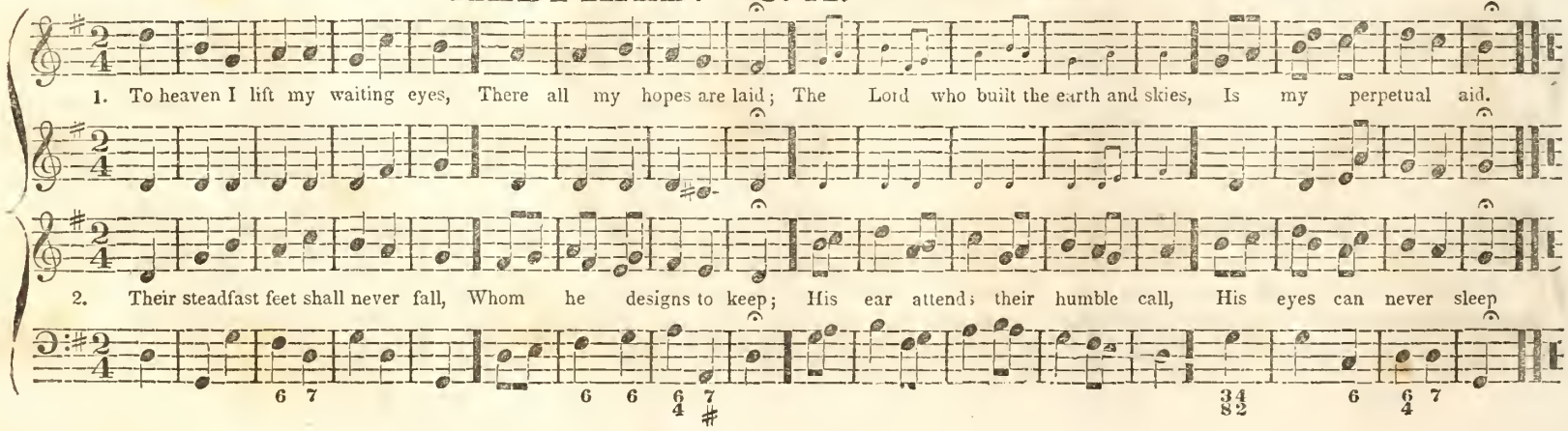
MEMPHIS. C. M.

G. F. Kubler

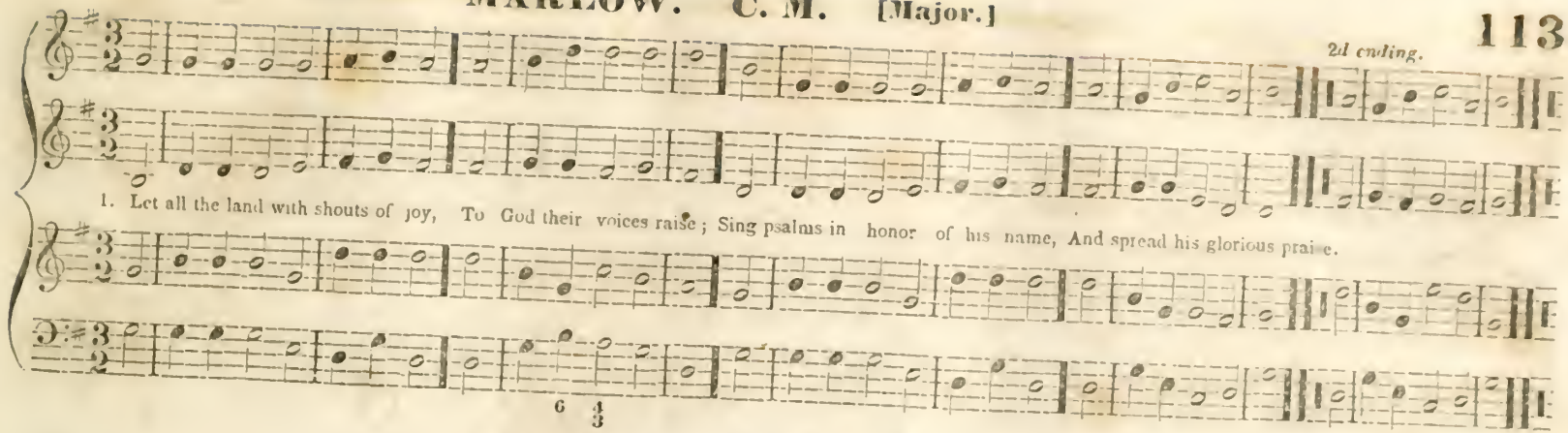


MEDFIELD. C. M.

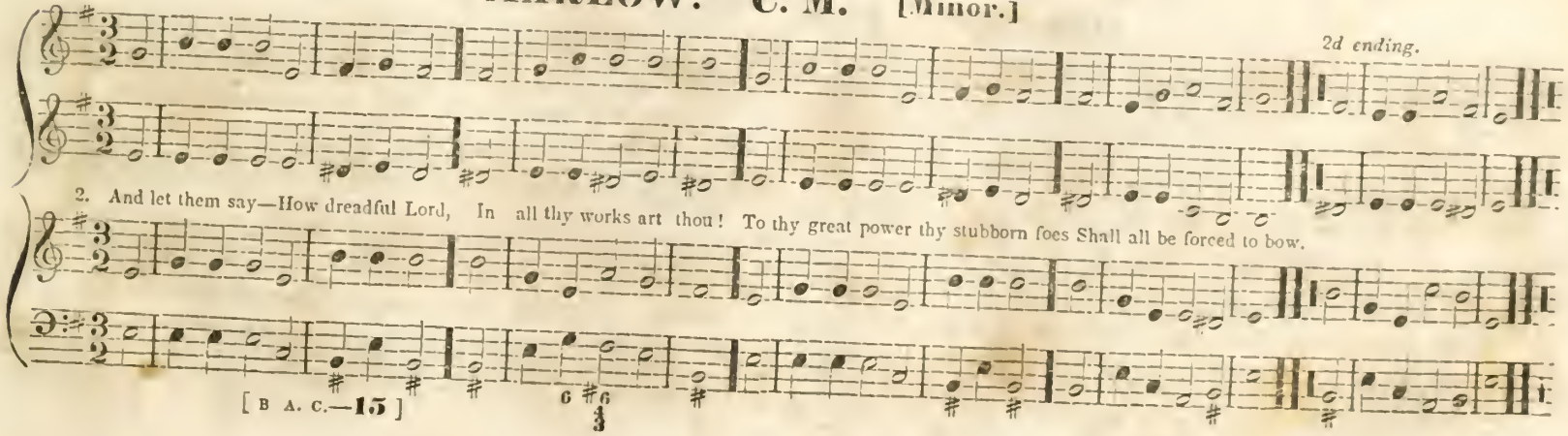
Wm. Mather.



MARLOW. C. M. [Major.]



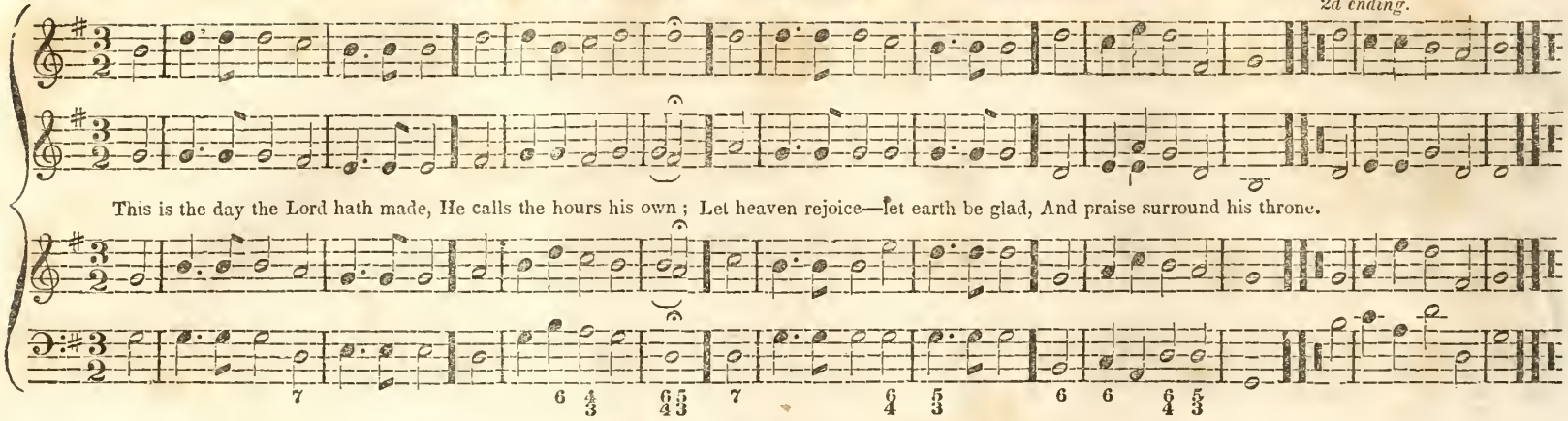
MARLOW. C. M. [Minor.]



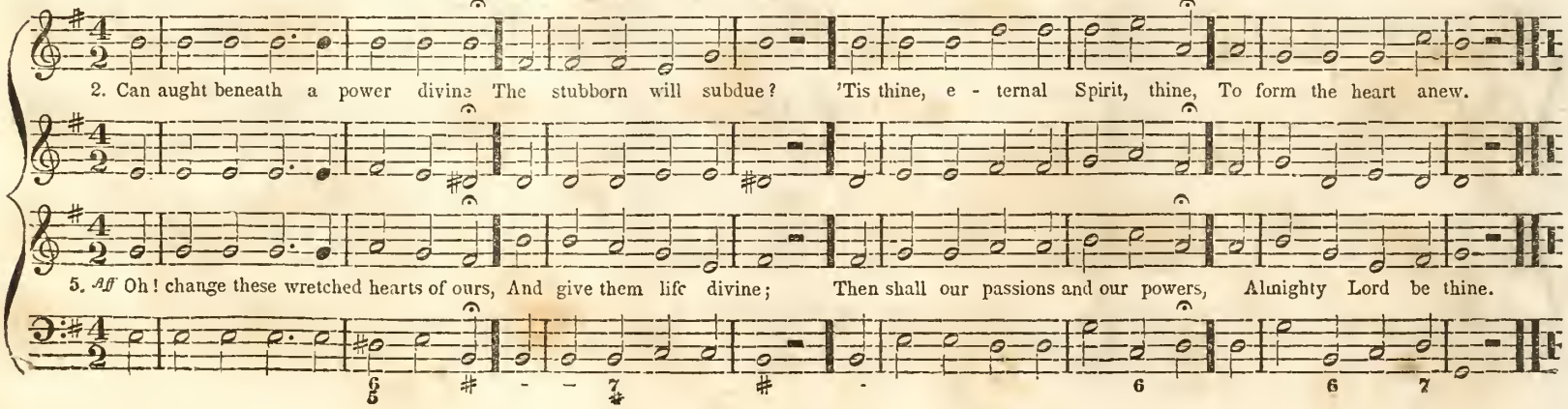
ARLINGTON. C. M.

Dr. Arne.

2d ending.



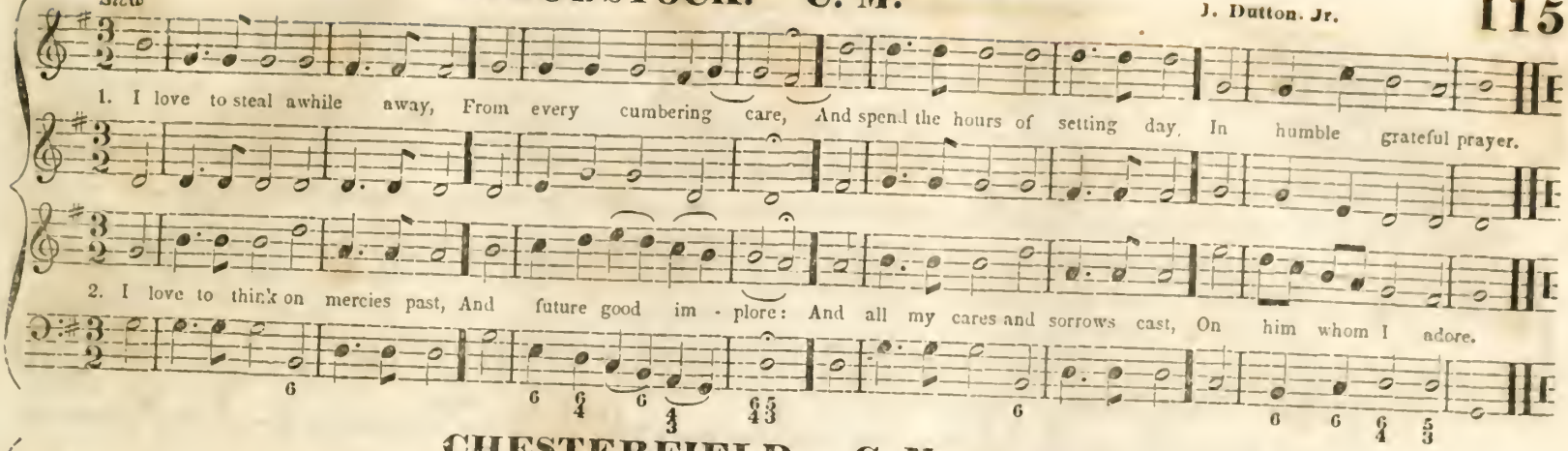
RIDLEY. C. M.



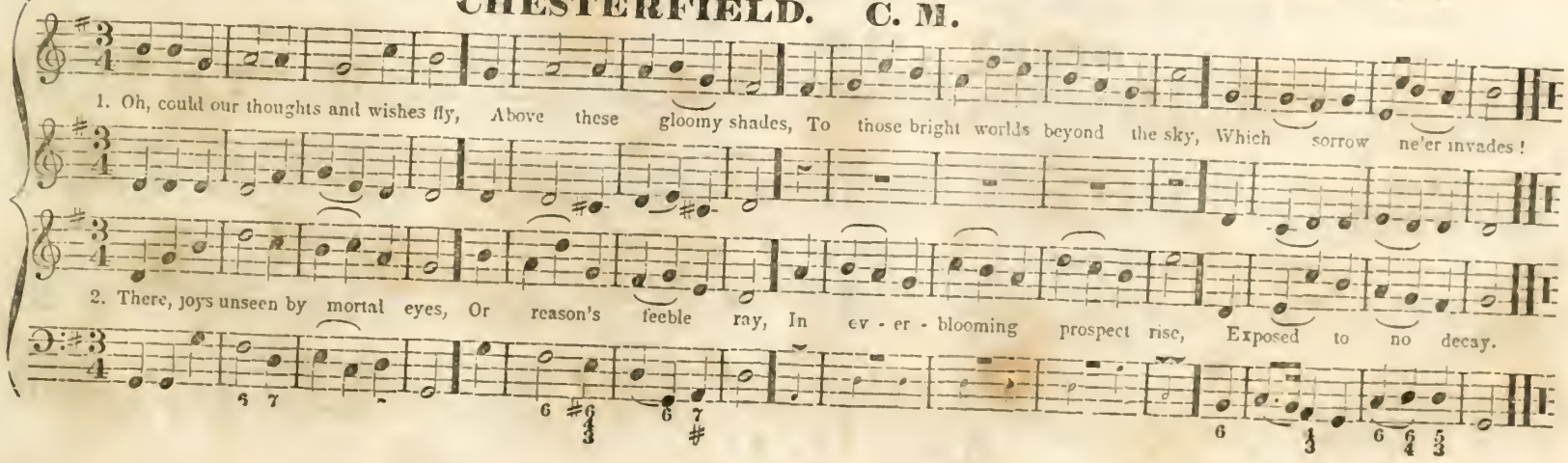
WOODSTOCK. C. M.

Slow

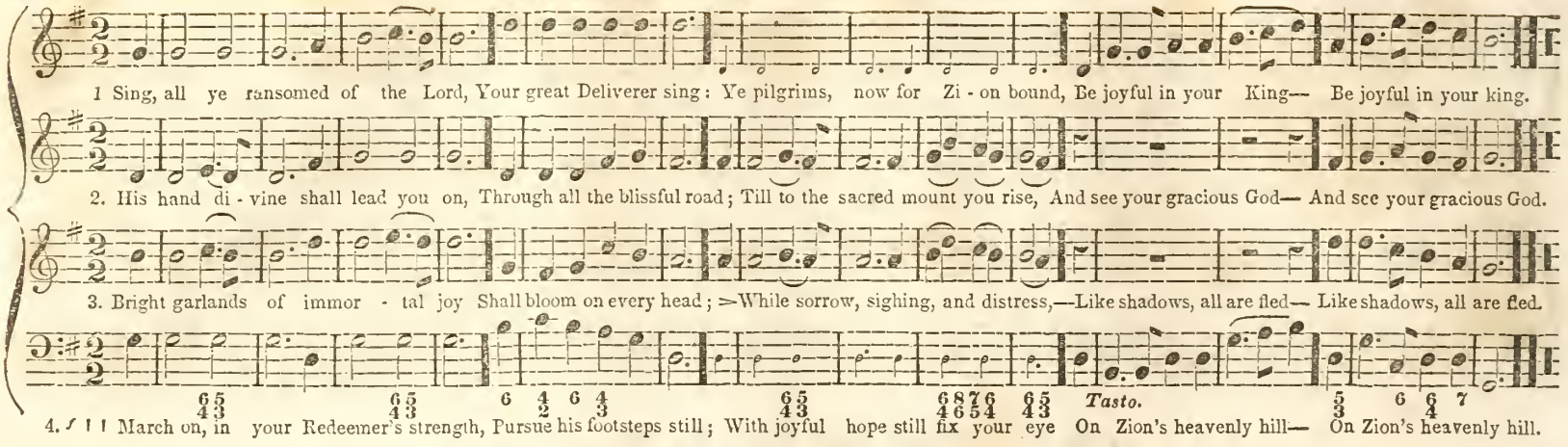
J. Dutton. Jr.



CHESTERFIELD. C. M.



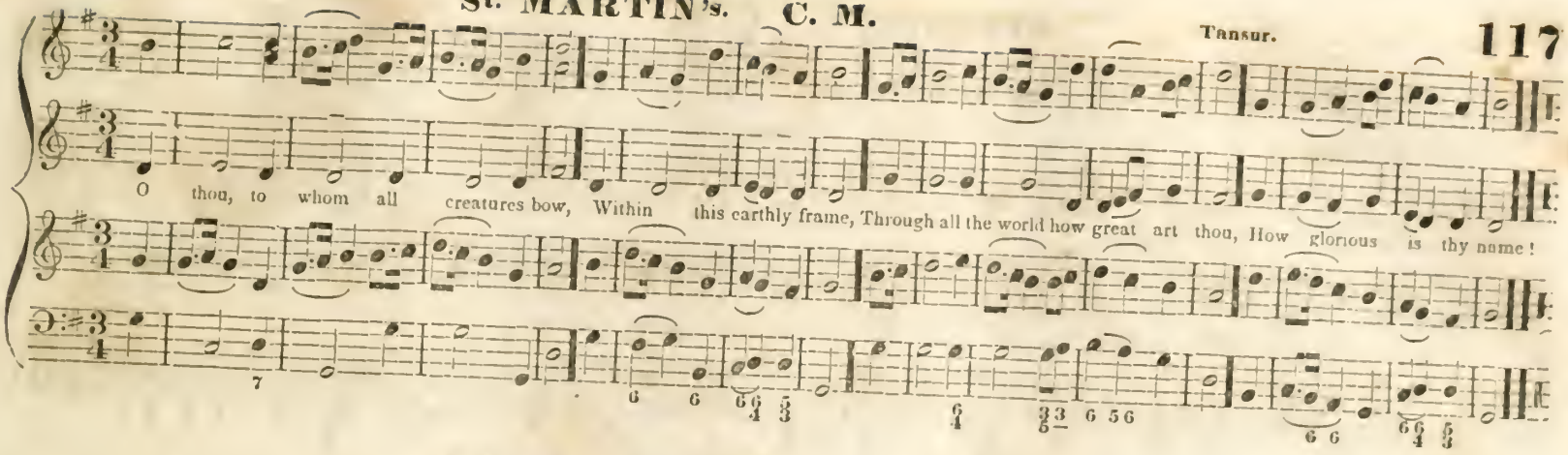
NICHOLS. C. M.



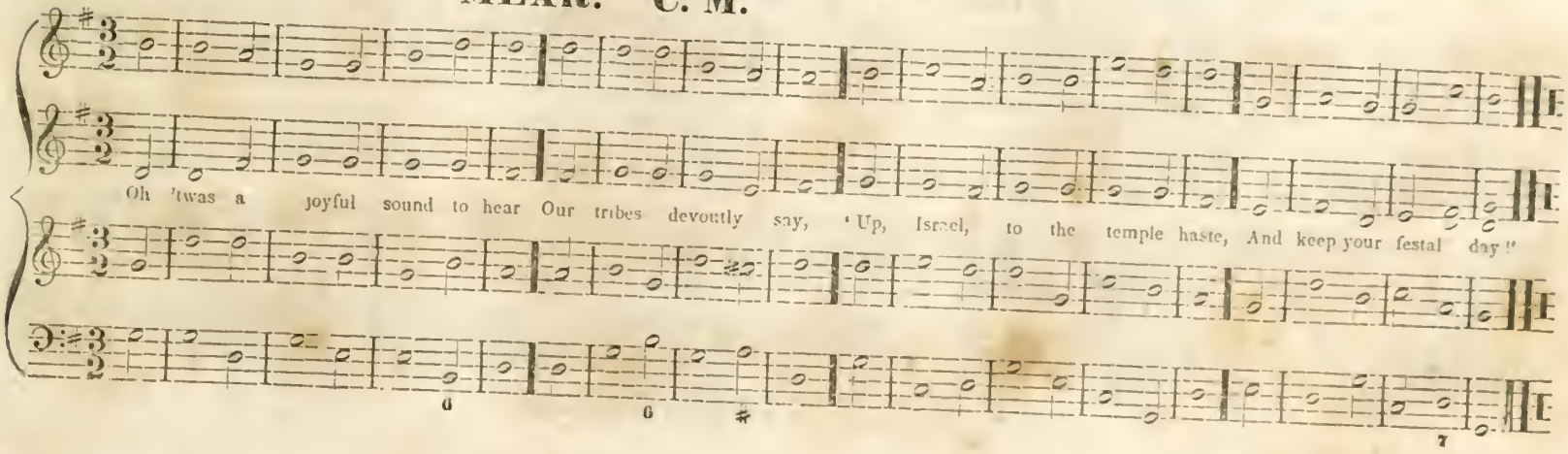
HENRY. C. M.

S. P. Pond.

St. MARTIN's. C. M.



MEAR. C. M.



STEPHENS. C. M.

Jones.

1. *f* To our al - migh - ty Maker, God, New honors be addressed; His great salvation shines a - broad, And makes the nations blest.

3. *f* Let all the earth his love proclaim, With all her dif - ferent tongues, And spread the honor of his name, In mel - o - dy and songs.

ELGIN.* C. M.

1. *Aff* That awful day will surely come, Th' appointed hour makes haste, When I must stand before my Judge, And pass the solemn test.

4. Oh! tell me that my worthless name Is graven on thy hands; Show me some promise in thy book, Where my sal - vation stands.

* "Or noble *Elgin* beats the heav'nward flame,
The sweetest far of *Scotia's* holy lays."—Burns.

FIELD. C. M.

Slow

Hiller.

1. *f* To God, our strength, your voice, aloud, In strains of glo - ry raise; The great Je - hovah—Jacob's God, Exalt in notes of praise—Exalt in notes of praise.

2. Now let the gospel trumpet blow, On each ap - pointed feast, And teach his waiting church to know The Sabbath's sacred rest—The Sabbath's sacred rest.

Unison.

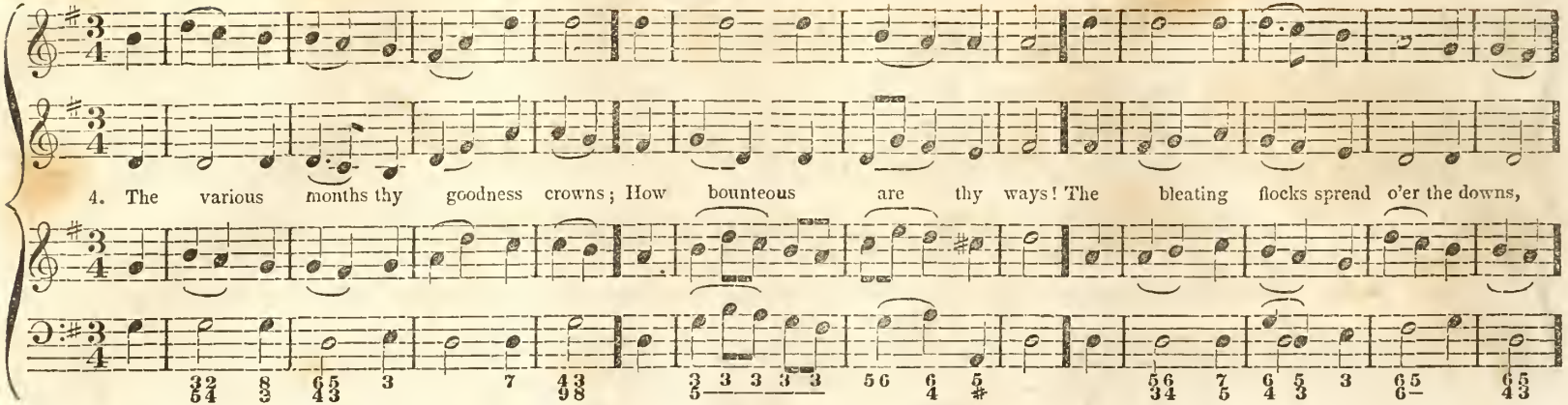
YORK. C. M.

John Milton, father of the Poet.

1. Blest is the man who shuns the place, Where sinners love to meet; Who fears to tread their wicked ways, And hates the scoffer's seat:—

2. But in the statutes of the Lord Has placed his chief delight; By day he reads or hears the word, And meditates by night.

SALEM. C. M.



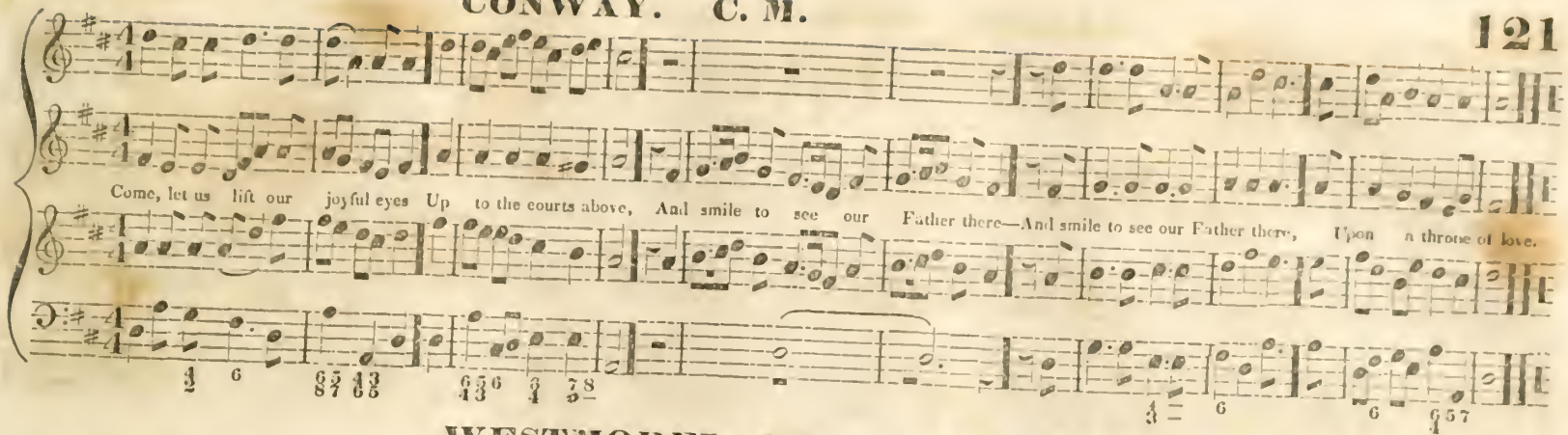
1
The Lord is good, the heavenly king,
He makes the earth his care;
Visits the pastures every spring,
And bids the grass appear.

2
The times and seasons—days and hours,
Heaven, earth, and air are thine;
When clouds distil in fruitful showers,
The author is divine.

3
The softened ridges of the field
Permit the corn to spring;
The valleys rich provision yield,
And all the laborers sing.

Church Psalmody, Ps 65th, 4th Pt.

CONWAY. C. M.

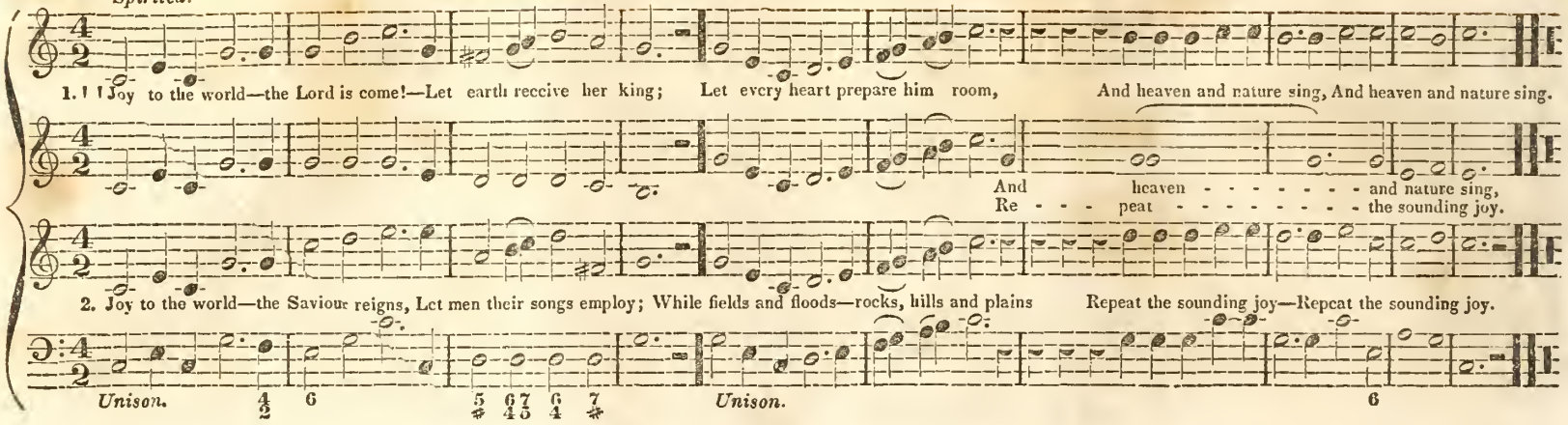


WESTMORELAND. C. M. [Double.]

Moravian Tune.

JUDAH. C. M.

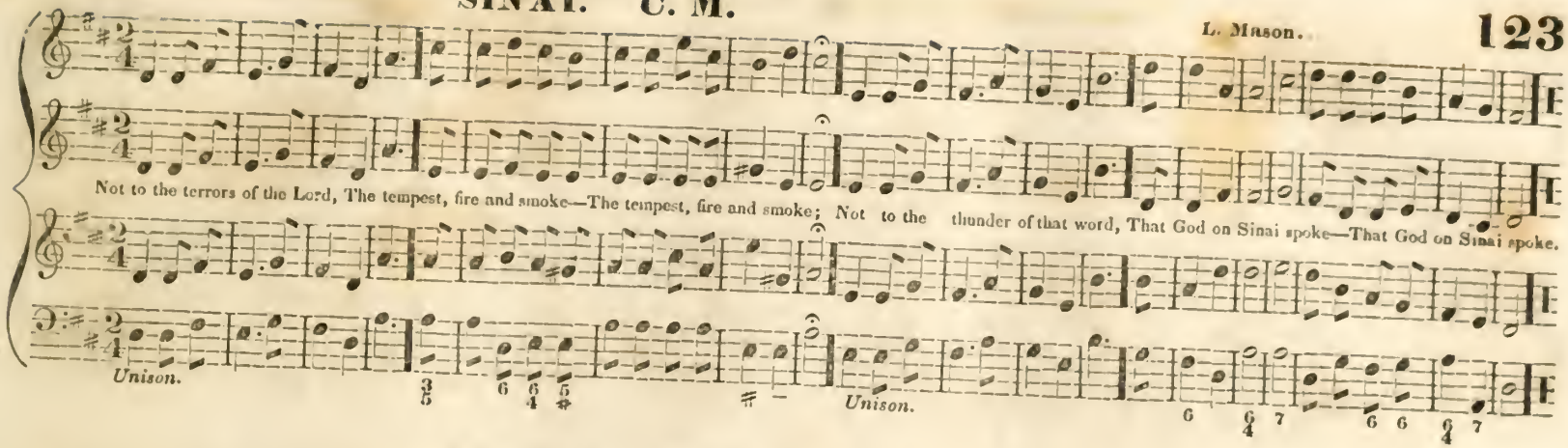
Spirited.



HOWARD. C. M.

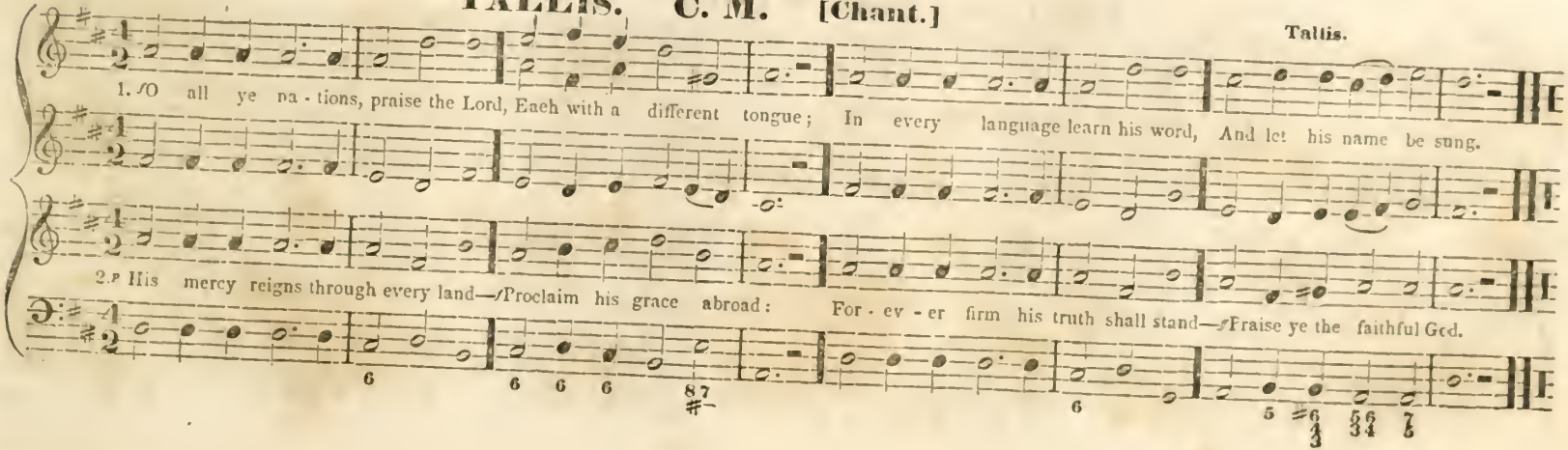
SINAI. C. M.

L. Mason.



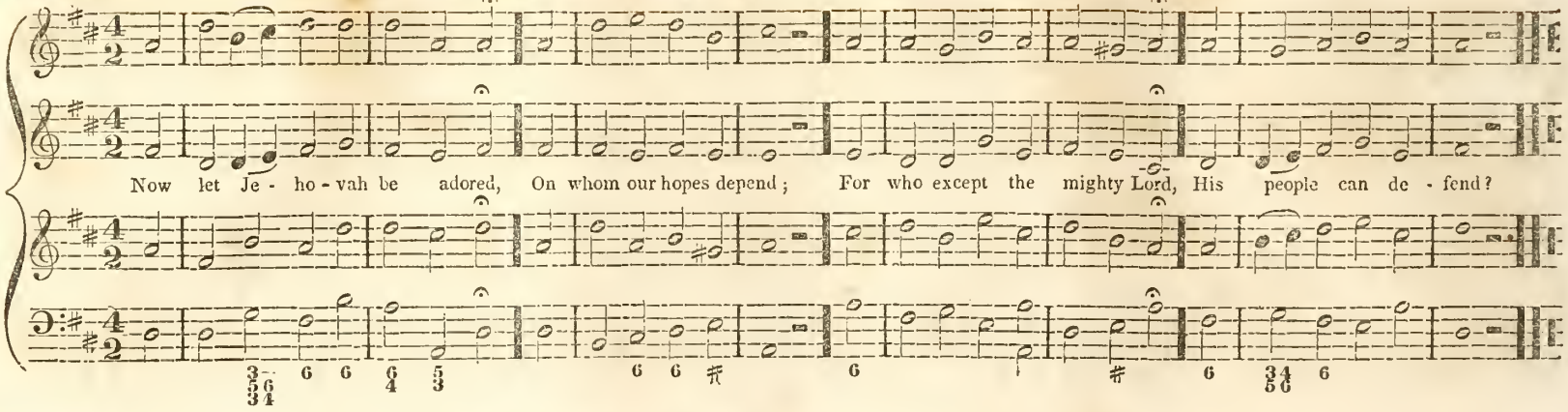
TALLIS. C. M. [Chant.]

Tallis.



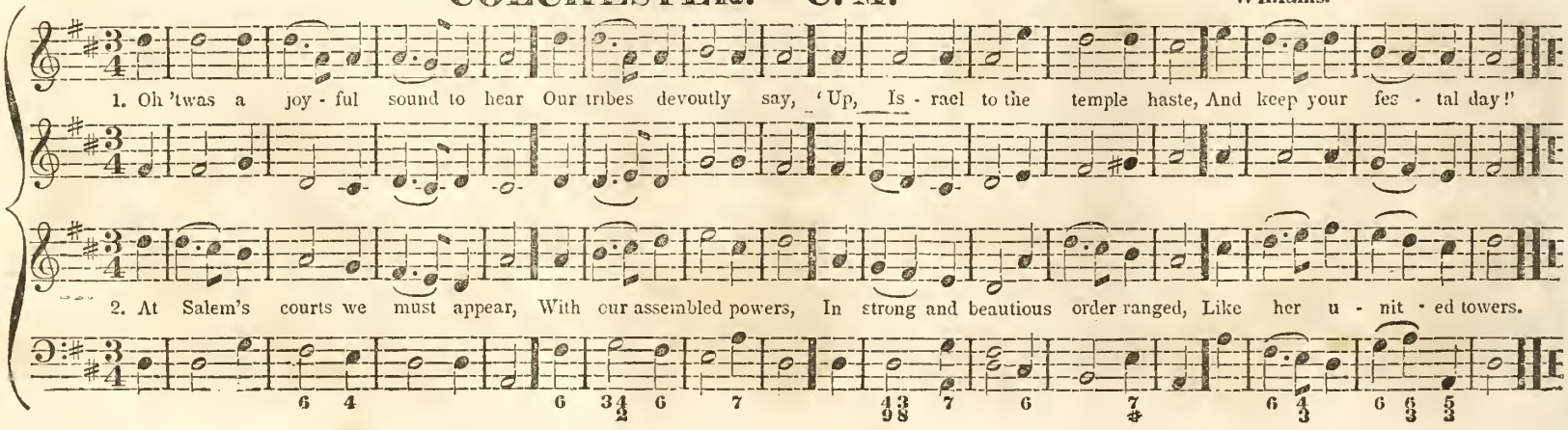
St. ANN's. C. M.

Dr. Croft.



COLCHESTER. C. M.

Williams.



ALBANY. C. M.

1. Sweet was the time, when first I felt The Saviour's pardoning blood, Applied to cleanse my soul from guilt, And bring me home to God.

2. Soon as the morn the light revealed, His praises tuned my tongue; And when the evening shades prevailed, His love was all my song.

ARMENIA. C. M.

G. J. Webb.

2d ending.

1. Lift up to God the voice of praise, Whose breath our souls inspired; Loud and more loud the anthems raise, With grateful ardor fired.

2. Lift up to God the voice of praise, Whose goodness, passing thought, Loads every moment as it flies, With ben - e - fits unsought

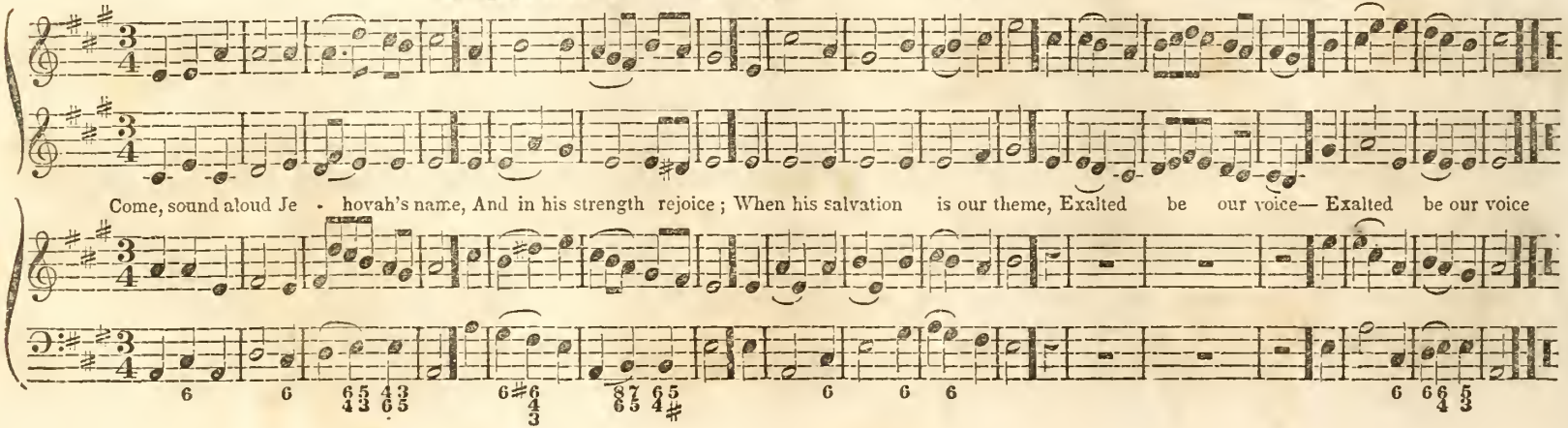
Unison.

Unison.

ARUNDEL. C. M.

PORTER. C. M.

Altered from Stanley.



EDINBURG. C. M.

J. Jolly.

1. O praise the Lord—for he is good, In him we rest obtain; His mercy has through ages stood, And ev - er shall remain.

2. Let all the people of the Lord His praises spread around; Let them his grace and love record, Who have sal - vation found.

BANCROFT. C. M.

1. I waited meekly for the Lord, He bowed to hear my cry; He saw me resting on his word, And brought salvation nigh.

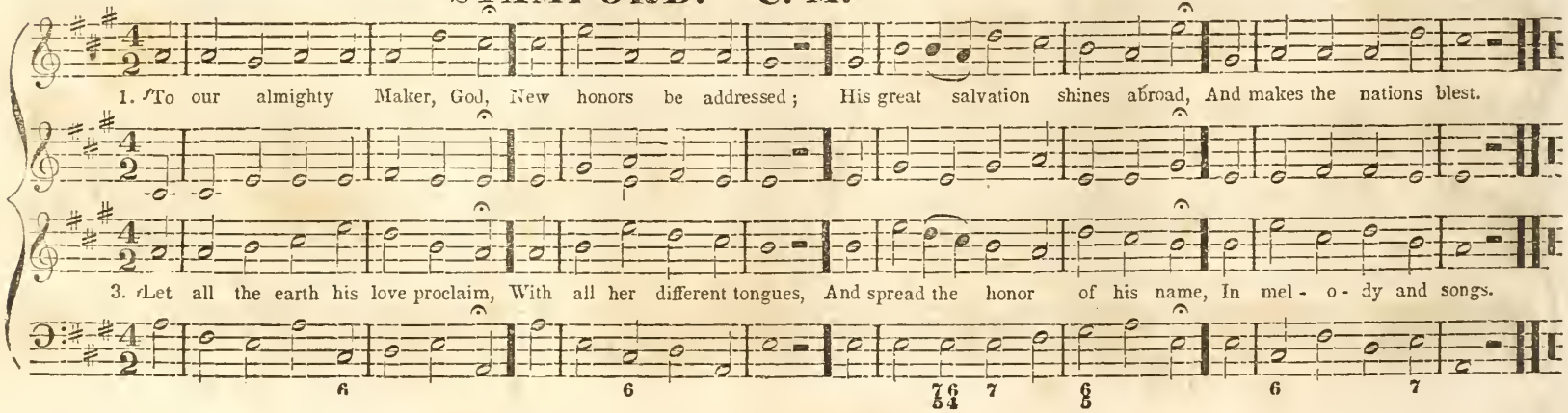
3. I'll spread his works of grace abroad, The saints with joy shall hear, And sinners learn to make my God Their only hope and fear.

CORONATION.* C. M.

O. Holden.

* This tune was a great favorite with the late Dr. Dwight. It was often sung by the College Choir, while he "catching as it were the inspiration of the heavenly world would join them, and lead them" with the most ardent devotion.—Incidents in the life of President Dwight, p. 26.

STAMFORD. C. M.



DEDHAM. C. M.

1. Sweet was the time, when first I felt The Saviour's pardoning blood, Applied to cleanse my soul from guilt, And bring me home to God.

2. Soon as the morn the light revealed, His praises tuned my tongue; And when the evening shades pre - vailed, His love was all my song

DEVIZES. C. M.

Tucker.

Come let us join our cheerful songs, With angels round the throne; Ten thousand, thousand are their tongues, But all their joys are one—But all their joys are one.

3. Jesus is worthy to receive Honor and power di - vine; And blessings, more than we can give, Be, Lord, forev - er thine—Be, Lord, forev - er thine.

JORDAN. C. M. [Double.]

Billings.

* This passage may be sung by Trebles, or Tenors, or both in octaves.

HIRAM. C. M.

1. In vain I trace creation o'er, In search of solid rest; The whole creation is too poor, To make me truly blest— To make me truly blest.

2. Let earth and all her charms depart, Unworthy of the mind; In God alone this restless heart Enduring bliss can find— En - during bliss can find.

DOWNS. C. M.

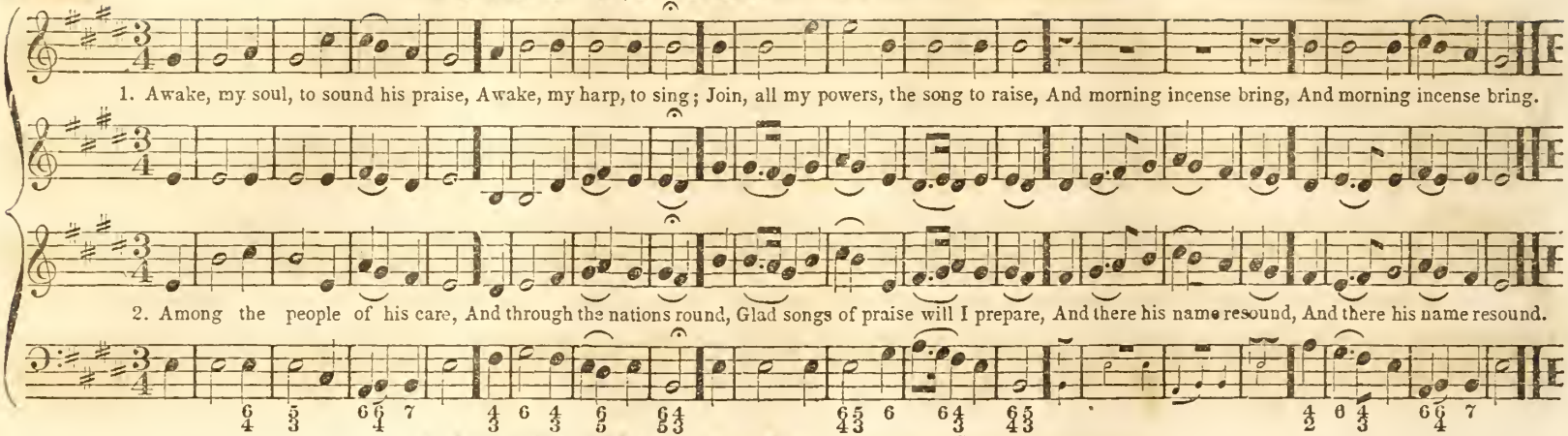
L. Mason.

2d ending.

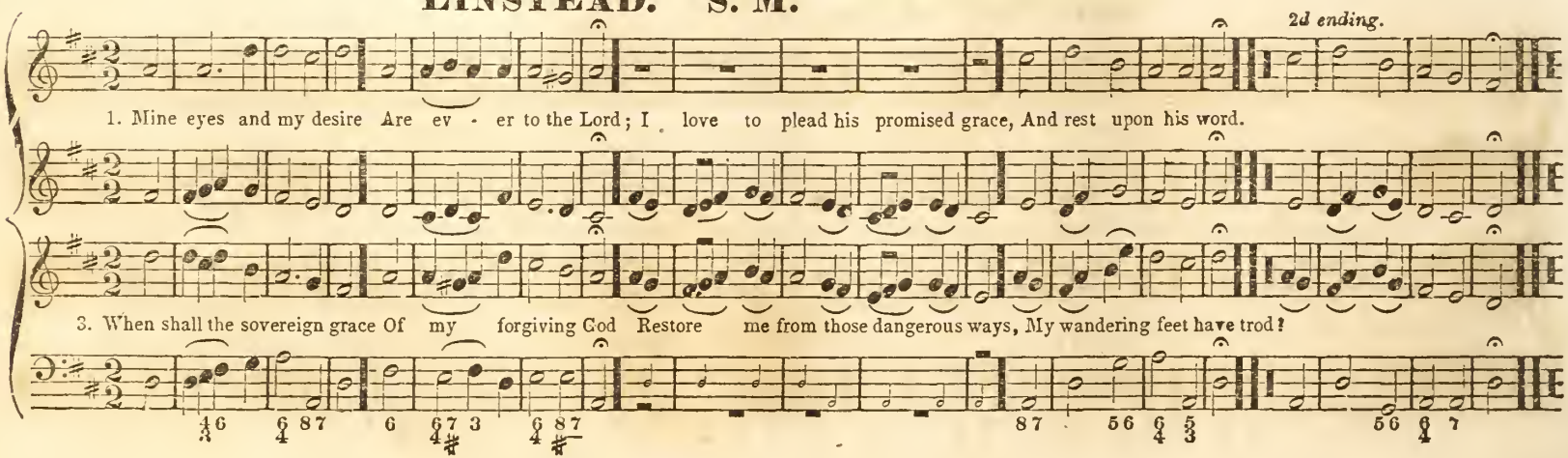
Thou art my portion, O my God; Soon as I know thy way, My heart makes haste t'obey thy word, And suffers no delay.

HUDDERSFIELD. C. M.

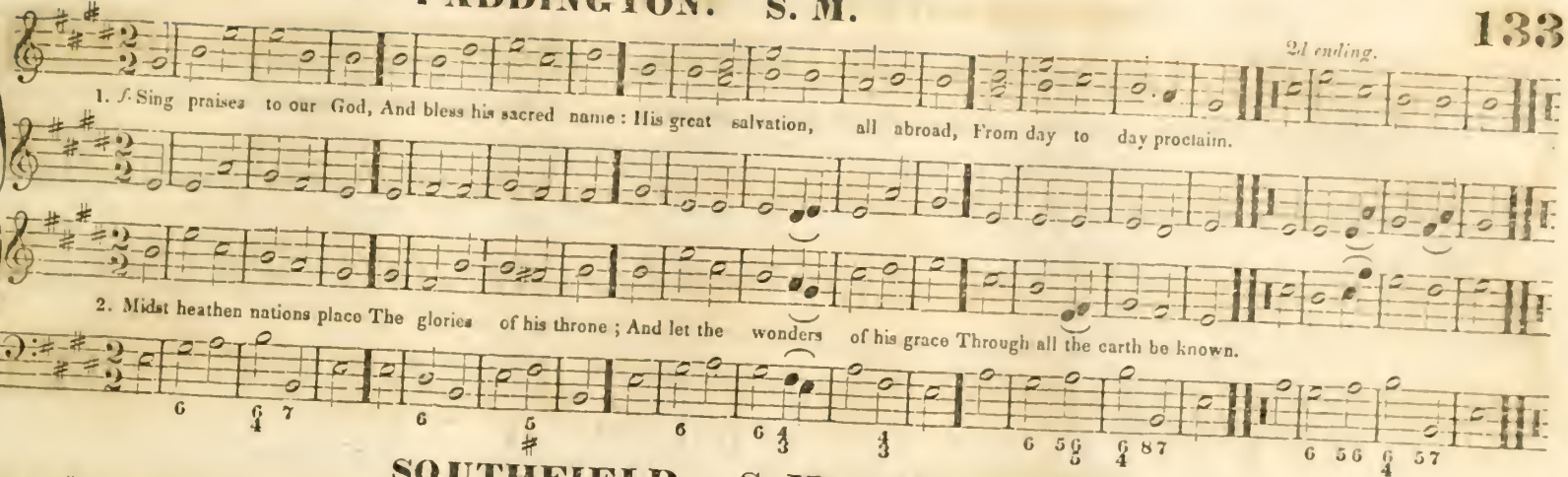
Dr. Madan.



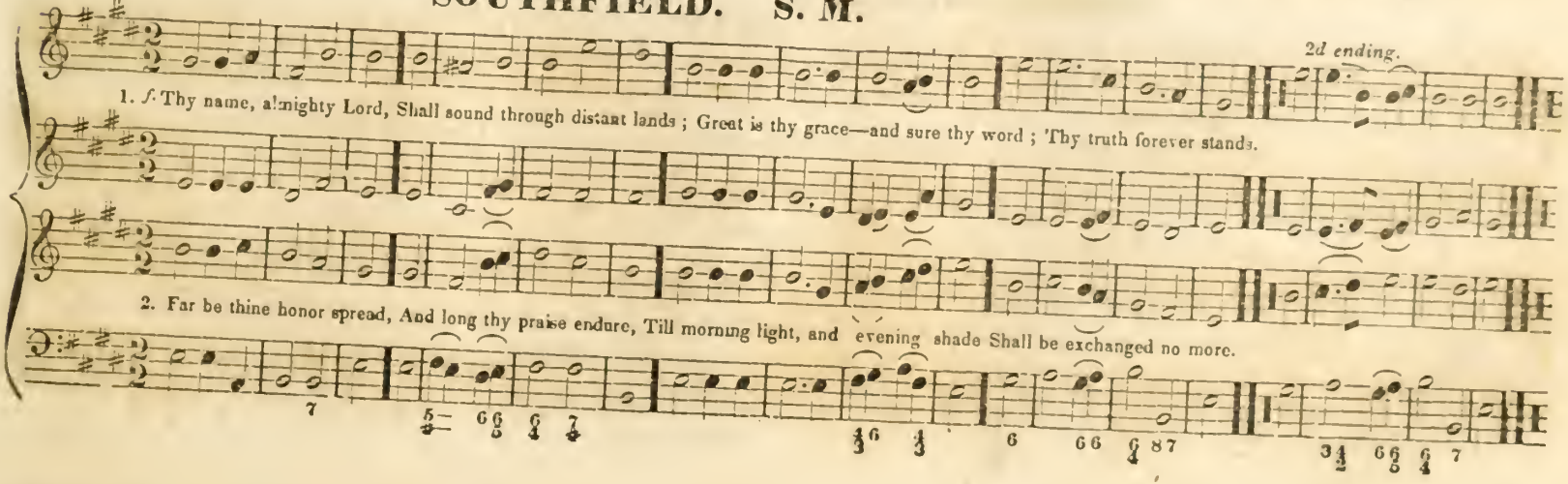
LINSTEAD. S. M.



PADDINGTON. S. M.



SOUTHFIELD. S. M.



MORNINGTON. S. M.

Mornington.

2d ending

1. *Aff.* I Hear thy word with love, And I would fain obey; Lord, send thy Spirit from above To guide me lest I stray.

2. Oh! who can ever find The error of his ways? Yet, with a bold presumptuous mind, I would not dare transgress.

NEBO. S. M.

1. ‖ See what a living stone The builders did refuse;— Yet God hath built his church thereon, In spite of envious Jews.

4. ‖ This is the glorious day That our Redeemer made:— Let us rejoice—and sing—and pray—Let all the church be glad.

Unison.

LATHROP. S. M.

Arranged from a Gregorian Chant.

1. How gentle God's commands! How kind his precepts are! Come, cast your burdens on the Lord, And trust his constant care.

2. His bounty will provide, His saints secure - ly dwell; That hand which bears cre - a - tion up, Shall guard his children well.

3. Why should this anxious load Press down your weary mind? Oh, seek your heavenly Father's throne, And peace and comfort find.

4. His goodness stands approved, Unchanged from day to day; I'll drop my burden at his feet, And bear a song a - way.

COLFORD. S. M.

H. G. Nägeli.

1. *dol.* The Lord my shepherd is; I shall be well supplied; Since he is mine, and I am his, What can I want beside?

2. He leads me to the place, Where heavenly pasture grows; *f* Where living waters gently pass, And full sal - vation flows.

PENTONVILLE. S. M.

Linley.

2d ending

1. To bless thy chosen race, In mercy, Lord, incline; And cause the brightness of thy face On all thy saints to shine;—

2. *f* That so thy wondrous way May through the world be known; While distant lands their homage pay, And thy salvation own.

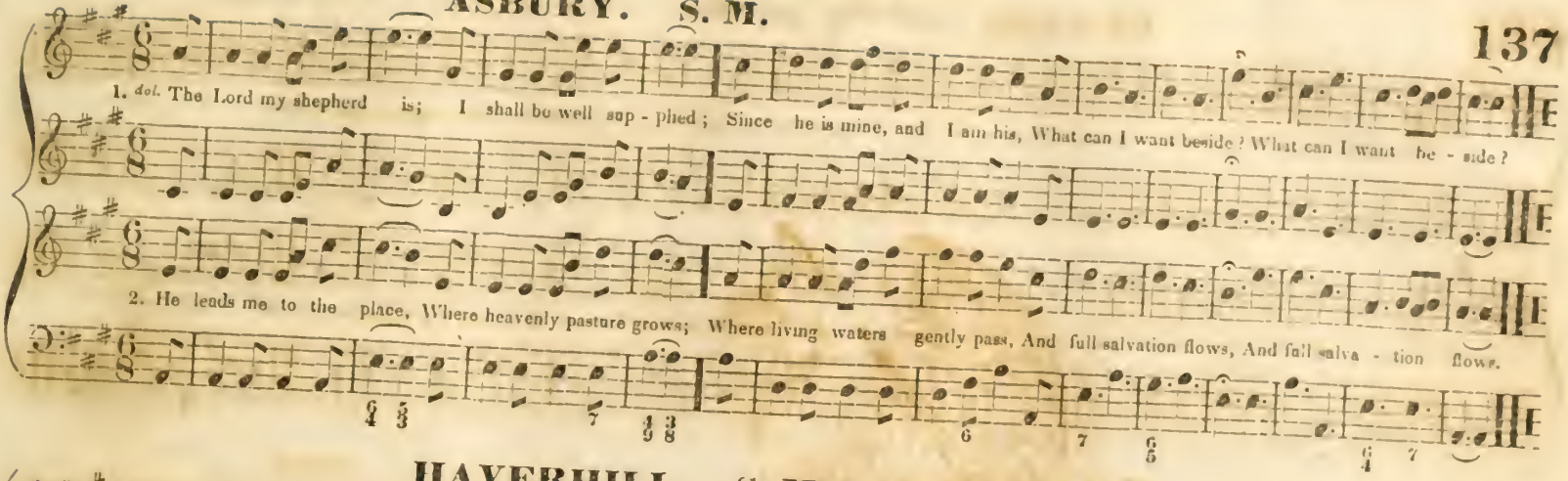
THATCHER. S. M.

Handel.

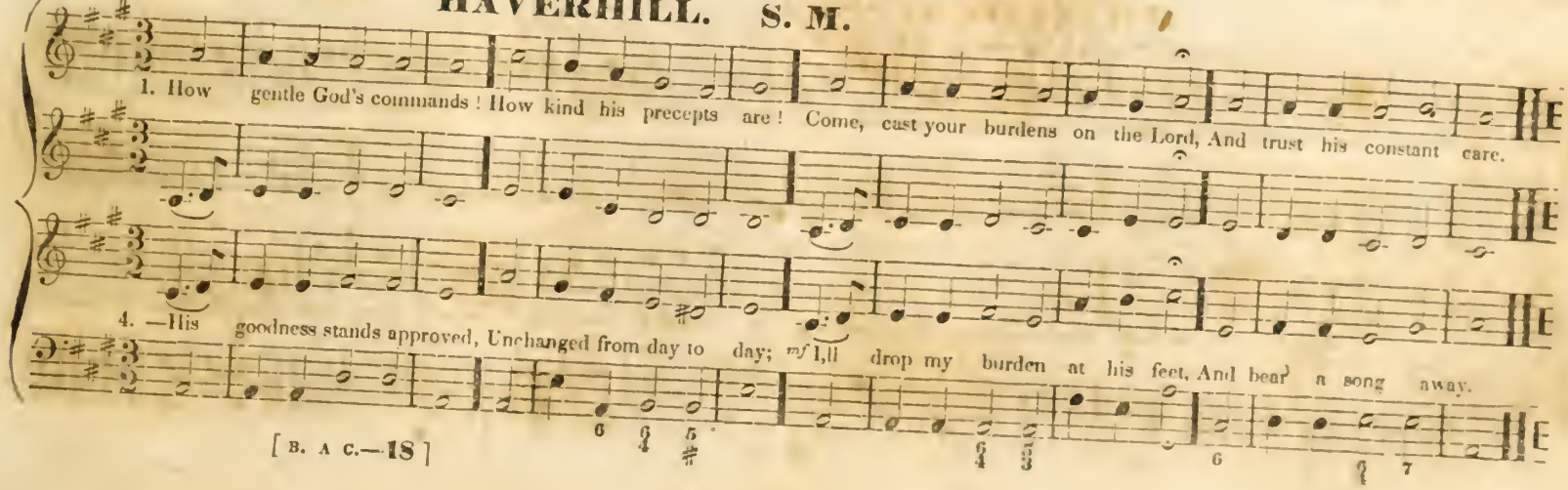
1. *Af* To God, in whom I trust, I lift my heart and voice; Oh! let me not be put to shame, Nor let my foes rejoice.

4. *mf* His mercy, and his truth, The righteous Lord displays, In bringing wandering sinners home, And teaching them his ways.

ASBURY. S. M.

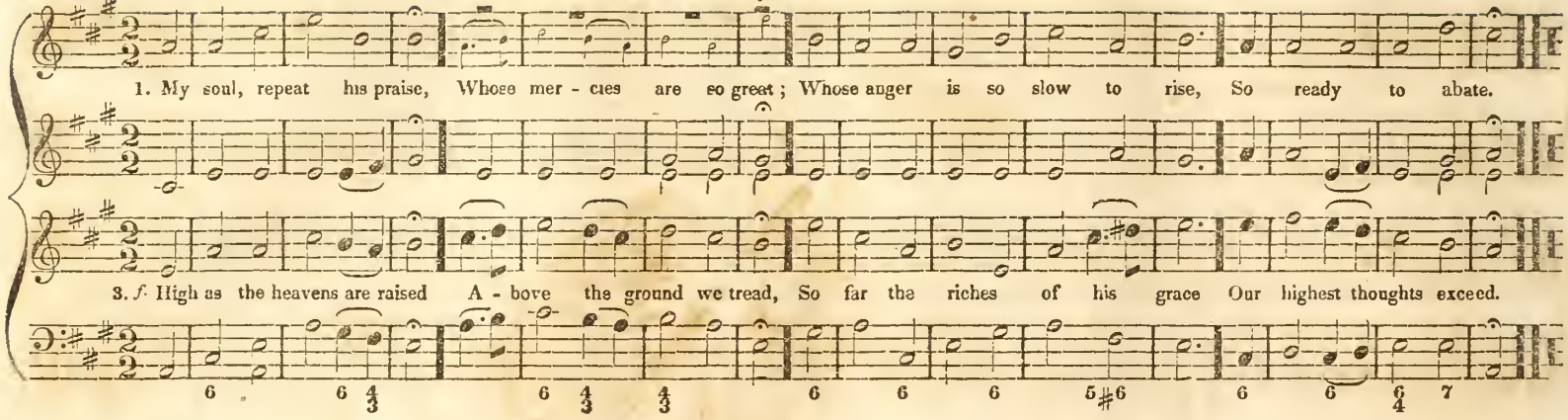


HAVERHILL. S. M.



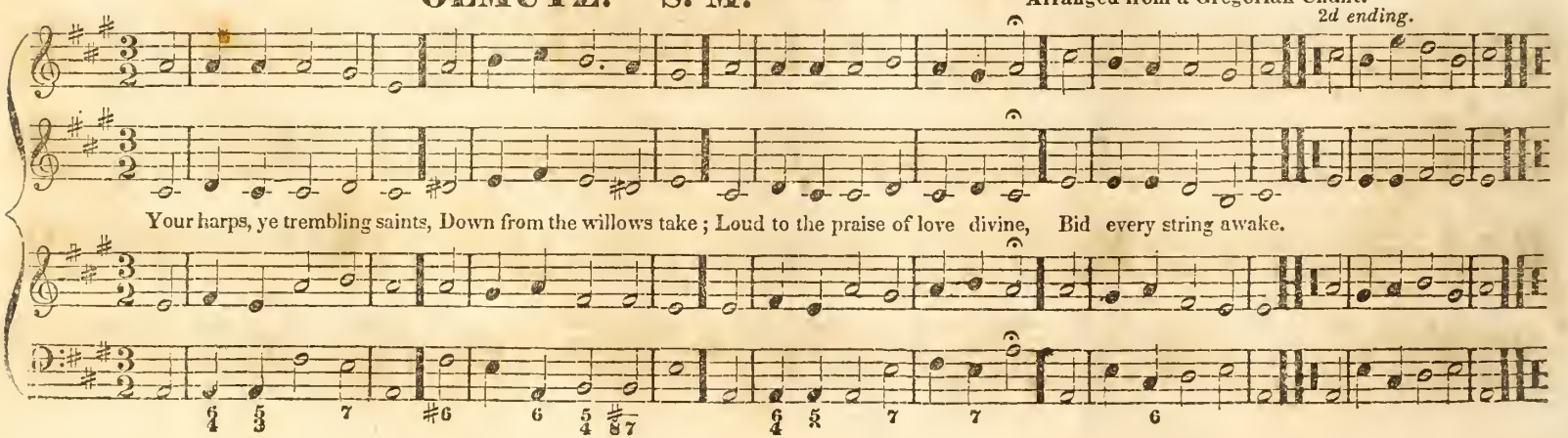
St. THOMAS'. S. M.

A. Williams.



OLMUTZ. S. M.

Arranged from a Gregorian Chant.



CLAPTON. S. M. [Chant.]

Jones.

2d ending.

1. Thy name, Almighty Lord, Shall sound through distant lands: Great is thy grace and sure thy word; Thy truth for - ev - er stands.

2. Far be thine honor spread, And long thy praise endure; Till morning light and evening shade Shall be exchanged no more.

Tasto. *Tasto.*

CALMAR. S. M.

Arranged from a Gregorian Chant.

2d ending.

1. Great is the Lord our God, And let his praise be great; He makes the churches his abode, His most delightful seat.

140 DIMON.* S. M.

Largo.

1. Ye trembling captives hear! The gospel trumpet sounds: No music more can charm the ear, Or heal your heart-felt wounds, No music more can

2. 'Tis not the trump of war, Nor Sinai's aw - ful roar; Salvation's news it spreads afar, And vengeance is no more, Sal - vation's news it

2d ending.

charm the ear, Or heal your heart-felt wounds, (*or*) heart - - - - - - felt wounds.

(*or*) heart - - - - - - felt wounds.

spreads afar, And vengeance is no more. (*or*) heart - felt wounds. - -

3

Forgiveness, love, and peace,
Glad heaven aloud proclaims;
And earth the Jubilee's release,
With eager rapture, claims,

4

Far, far to distant lands
The saving news shall spread;
And Jesus all his willing bands,
In glorious triumph lead.

Church Psalmody, Hy. 239.

* This tune is taken from "Occasional Psalm and Hymn Tunes." by permission of the proprietor of that work

SHEBA. S. M.

1. Great is the Lord, our God, And let his praise be great ; He makes the churches his abode, His most delightful seat— His most delight - ful seat.

2. In Zion God is known, A refuge in distress ; *f* How bright has his salvation shone ! - - - - - - How fair his heavenly grace !

Unison. *Unison.*

WESTMINSTER. S. M. [Chant.]

Dr. Boyce.
2d ending.

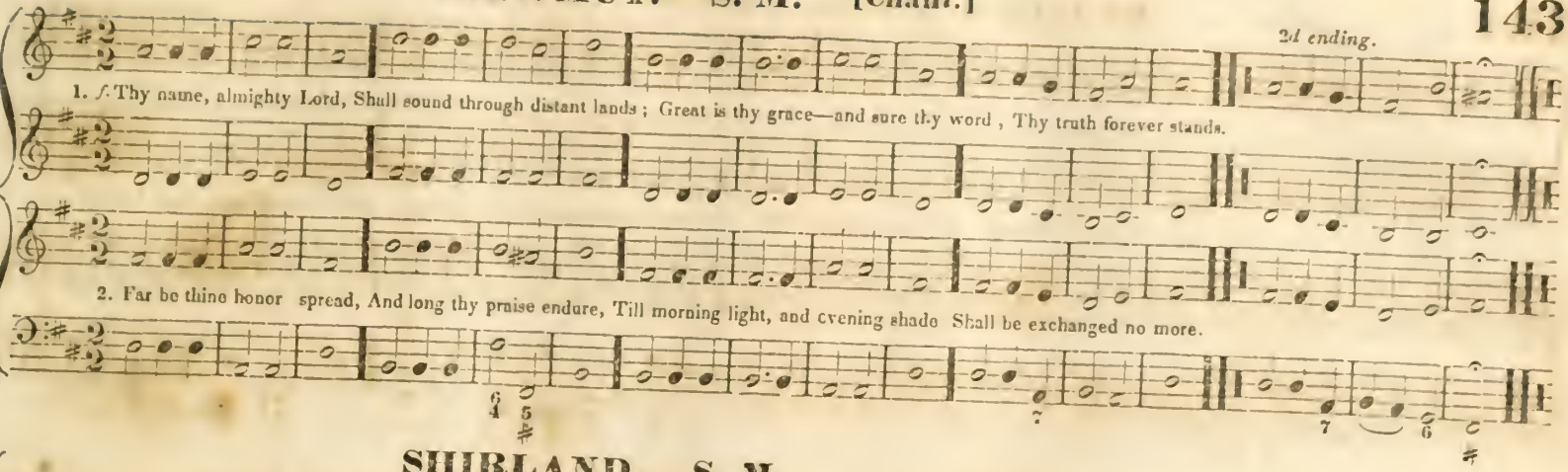
1. Great is the Lord, our God, And let his praise be great He makes tho churches his abode, His most delight - ful seat.

PELHAM. S. M. [Double.]

Giardini.

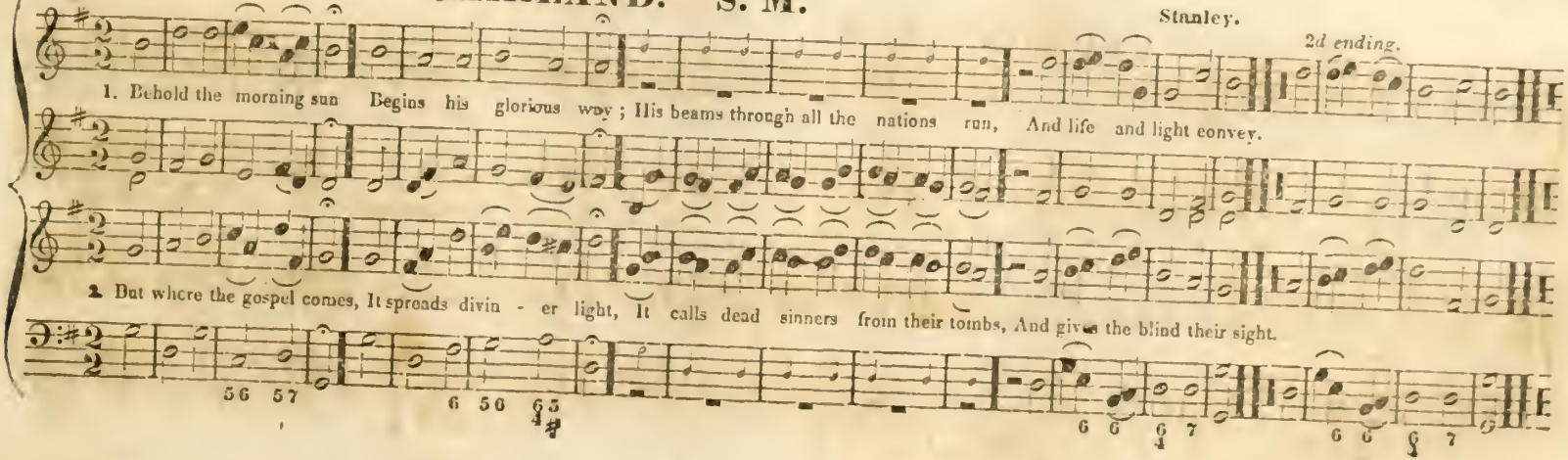
* In these two lines the **Treble** and Tenor may sing interchangeably

SHAWMUT. S. M. [Chant.]



SHIRLAND. S. M.

Stanley.

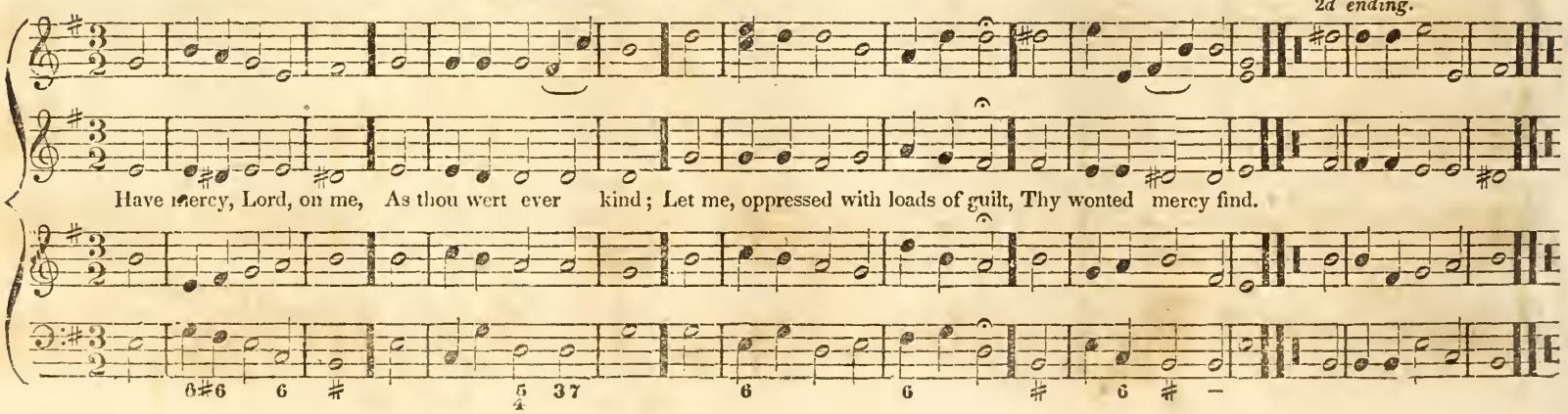


144

ELTON. S. M.

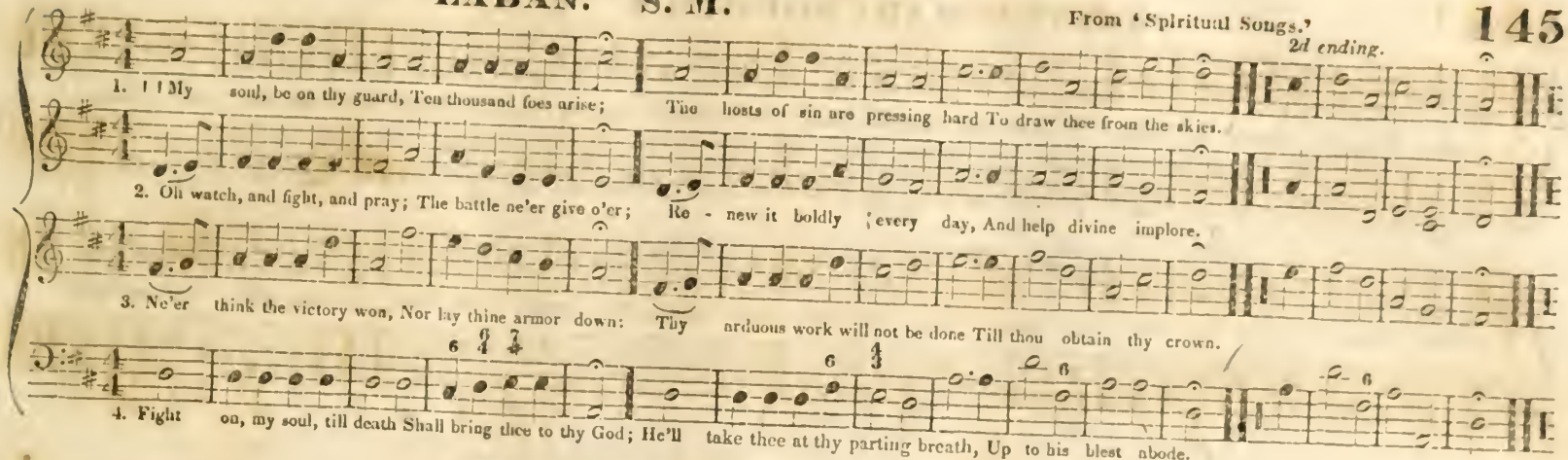
Slow.

CEDRON. S. M.



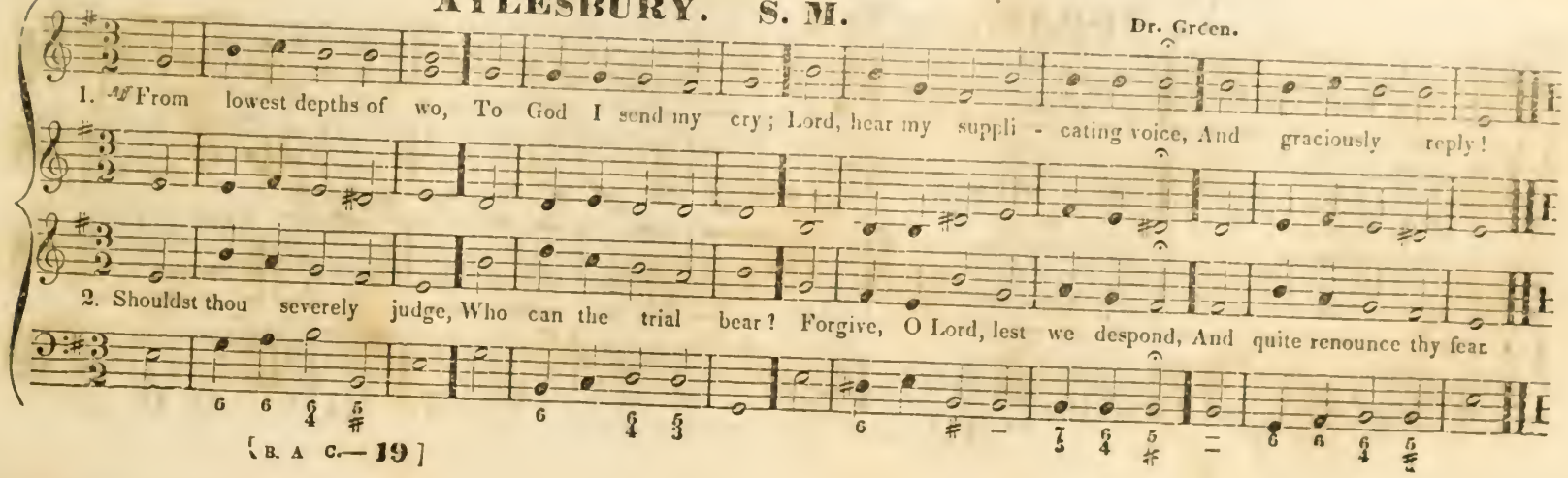
LABAN. S. M.

From 'Spiritual Songs.'



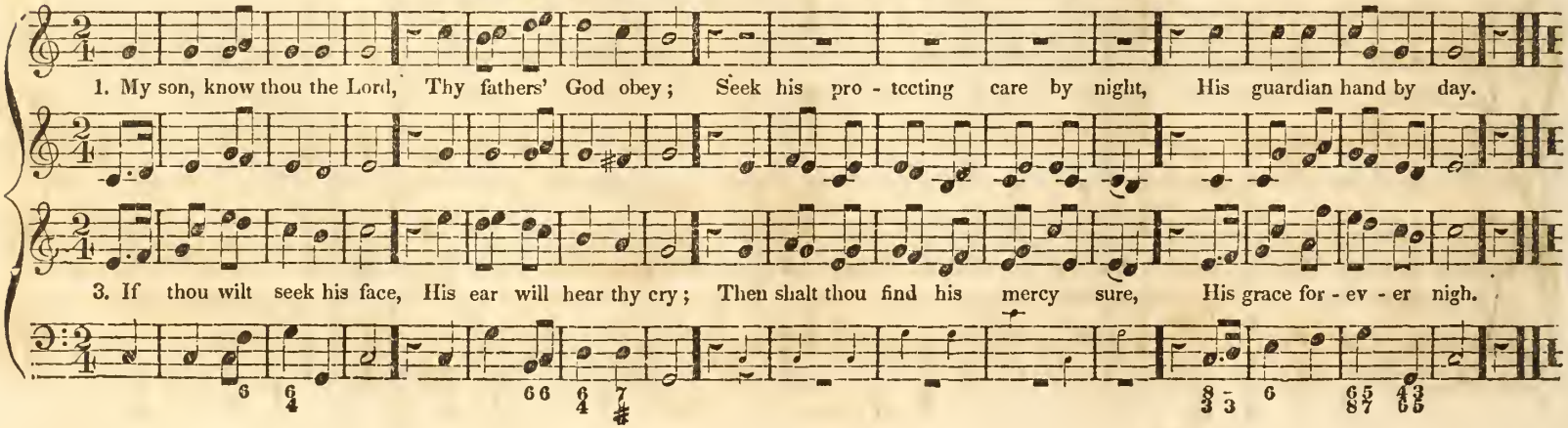
AYLESBURY. S. M.

Dr. Green.



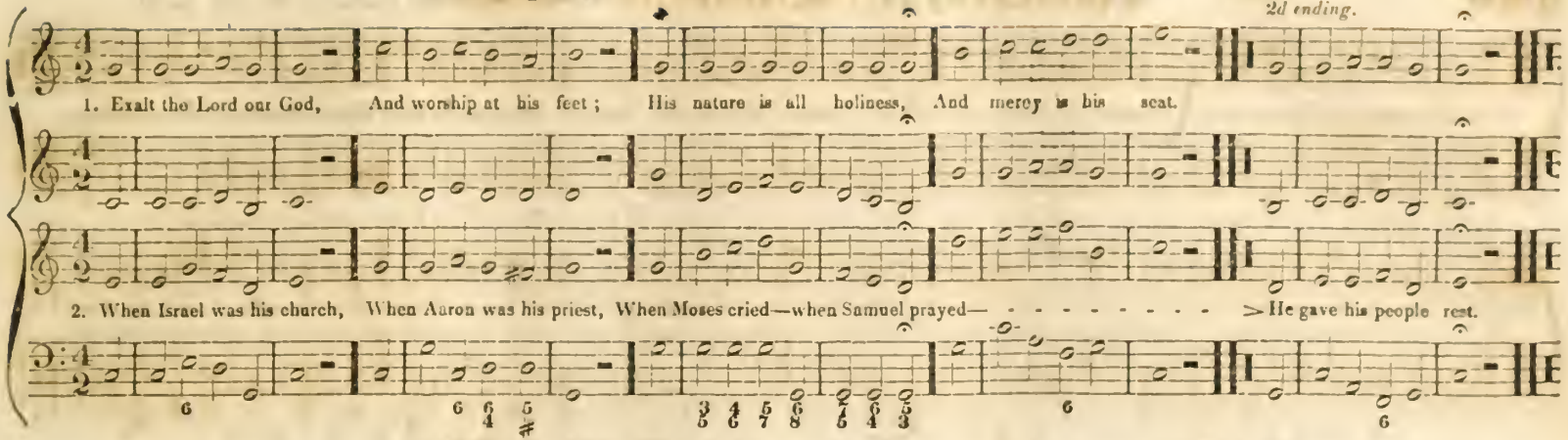
LITTLE MARLBOROUGH. S. M.

TROAS. S. M.



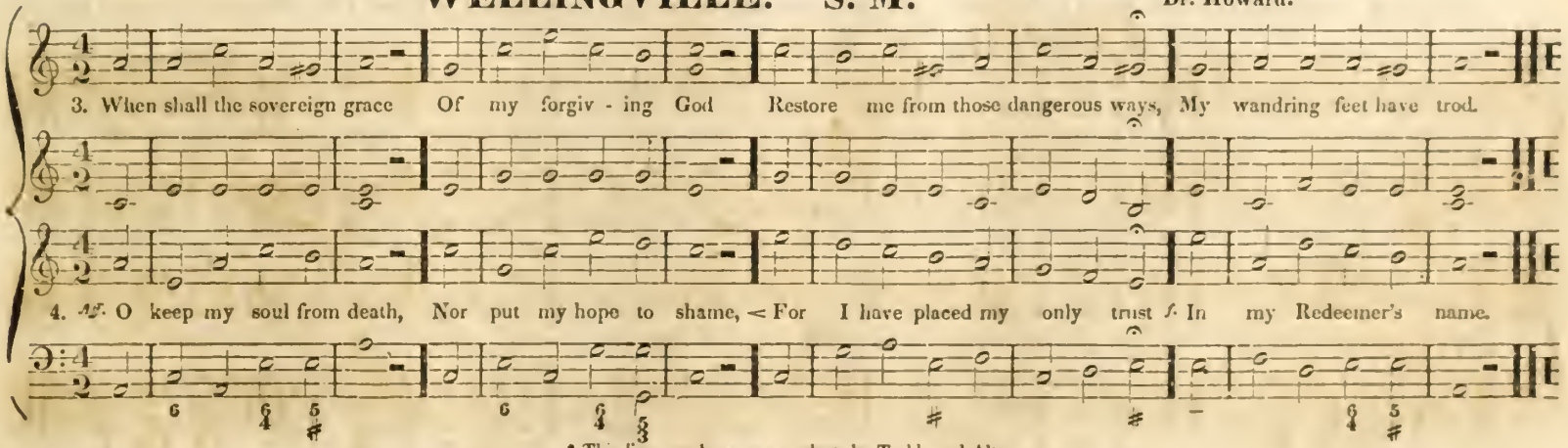
TEKOAH. S. M.

L. Mason.



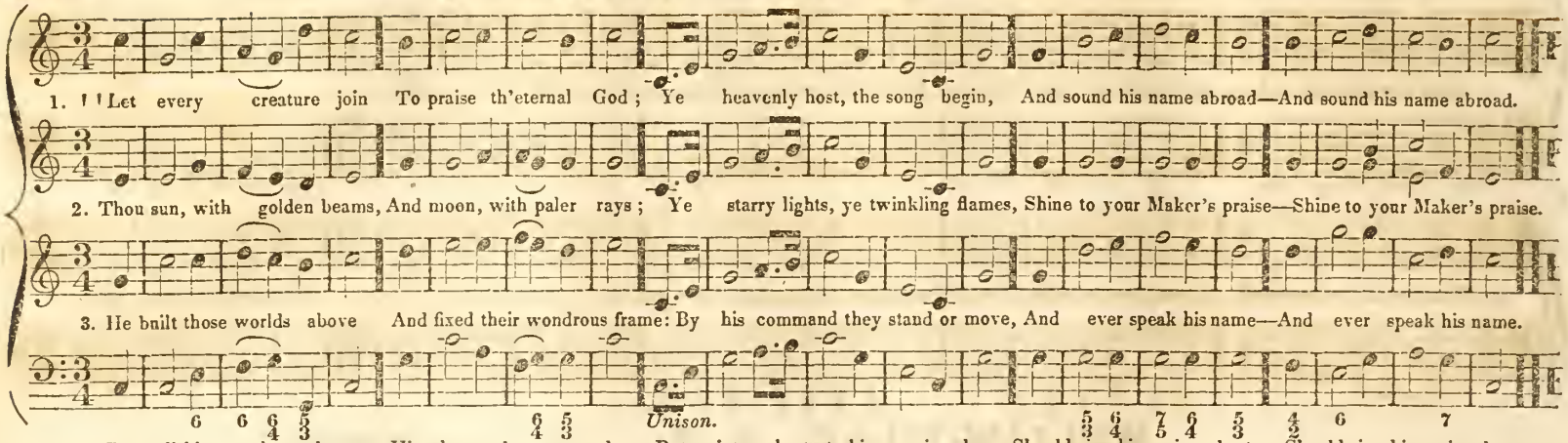
WELLINGVILLE. S. M.

Dr. Howard.



* This line may be sung as a duet, by Treble and Alto

MOORFIELD. S. M.



KADESH. S. M.

ASHAN. S. M.

1. Sing to the Lord most high, Let ev - ery land adore; With grateful heart and voice make known His goodness and his power—His goodness and his power.

4. Good is the Lord our God; His truth and mercy sure; And while e - ter - ni - ty shall last, His promises endure— His prom - ises endure.

Unison.

HEZRON. S. M.

L. Mason.

1. *dol* While my Redeemer's near, My shepherd, and my guide, I bid farewell to ev - ery fear; My wants are all supplied

2. To ever fragrant meads, Where rich a - bundance grows, His gracious hand in - dulgent leads, And guards my sweet repose.

* If the half note here be sung omit the quarters, and vice versa.

ICONIUM. S. M.

2d ending.

1. Ye trembling captives, hear!—The gospel trumpet sounds: No mu - sic more can charm the ear, Or heal your heart-felt wounds, Or heal your heart-felt wounds.

2. 'Tis not the trump of war, Nor Sinai's awful roar; Sal - vation's news it spreads a - far, And vengeance is no more, And vengeance is no more.

Unison.

SILVER STREET. S. M.

I. Smith.

2d beginning.

1. *f.* Come—sound his praise abroad, And hymns of glory sing: Je - hovah is the sovereign God, The u - ni - ver - sal King.

2. *mp.* Come—worship at his throne, Come—bow before the Lord;—We are his work, and not our own; He formed us by his word.

Tasto

BOYLSTON. S. M.

L. Mason.

2d ending.

3. *f* Our days are as the grass, Or like the morning flower! When blasting winds sweep o'er the field, It withers in an hour.

4. *mf* But thy compassions Lord, To endless years endure; And children's children ever find Thy words of promise sure.

STONINGTON. S. M.

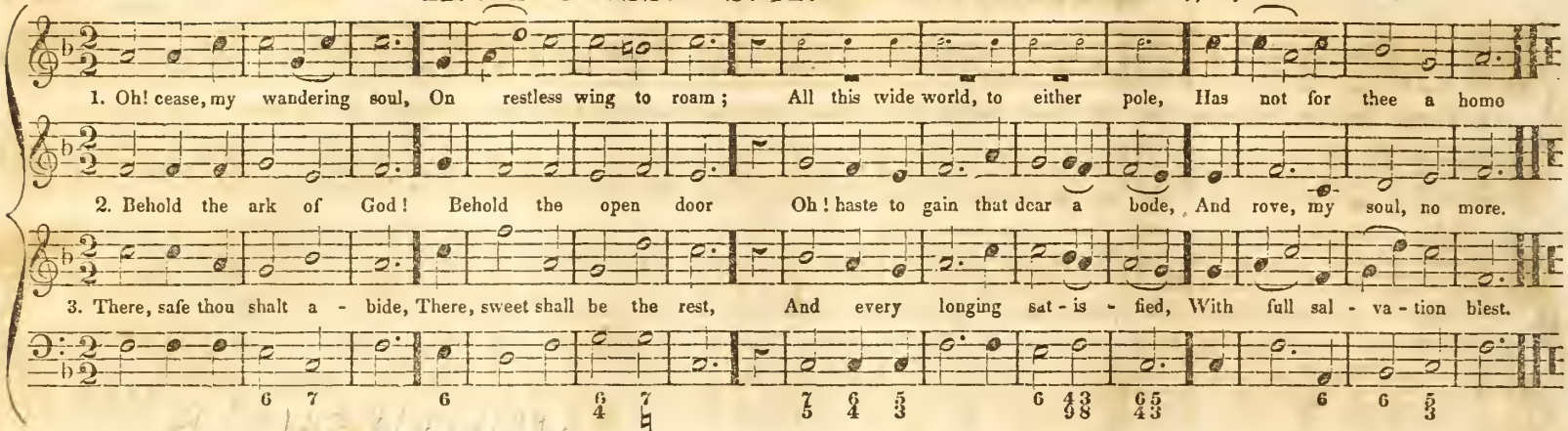
Church Psalmody, Hy. 298. L. Mason.

1. Ye trembling captives, hear! The gospel trumpet sounds; No music more can charm the ear, Or heal your heart-felt wounds.

2. 'Tis not the trump of war, Nor Sinai's awful roar; Salvation's news it spreads afar, And vengeance is no more.

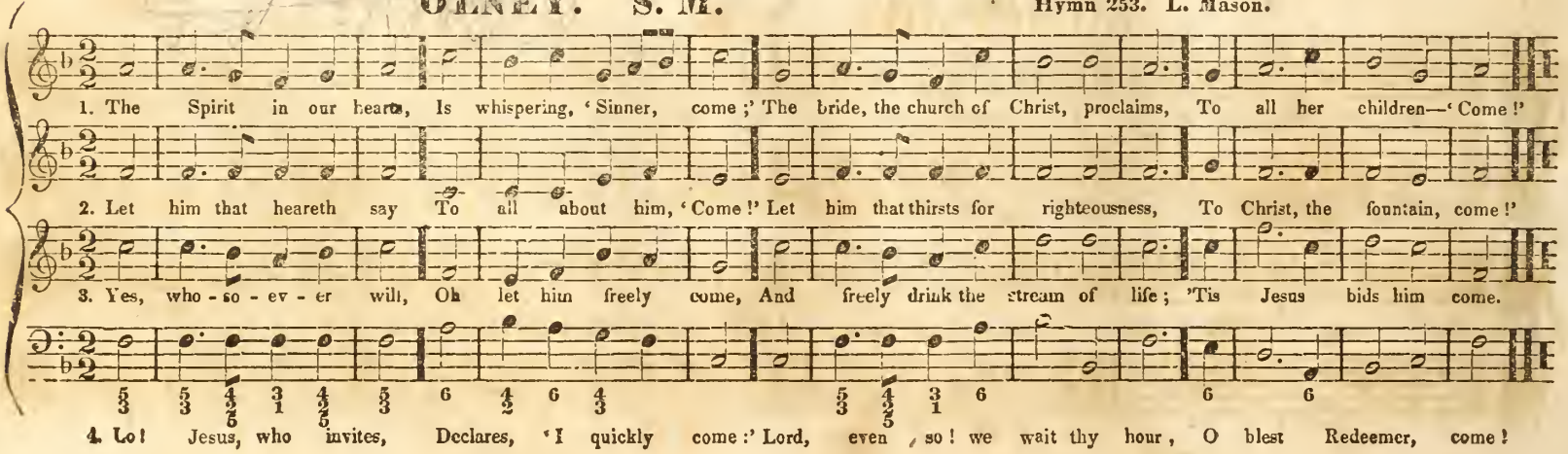
INVERNESS. S. M.

Church Psalmody, Hy. 248. L. Mason



OLNEY. S. M.

Hymn 253. L. Mason.



SUNBURY. S. M. [Chant.]

Morley.

1. When overwhelmed with grief, My heart within me dies, Helpless and far from all relief, To heaven I lift my eyes.

2. Oh! lead me to the rock, That's high above my head, And make the covert of thy wings, My shelter and my shade.

3. Within thy presence, Lord, For - ev - er I'll a - bide; Thou art the tow'r of my defence, The refuge where I hide.

Slow.

GOLDEN HILL. S. M.

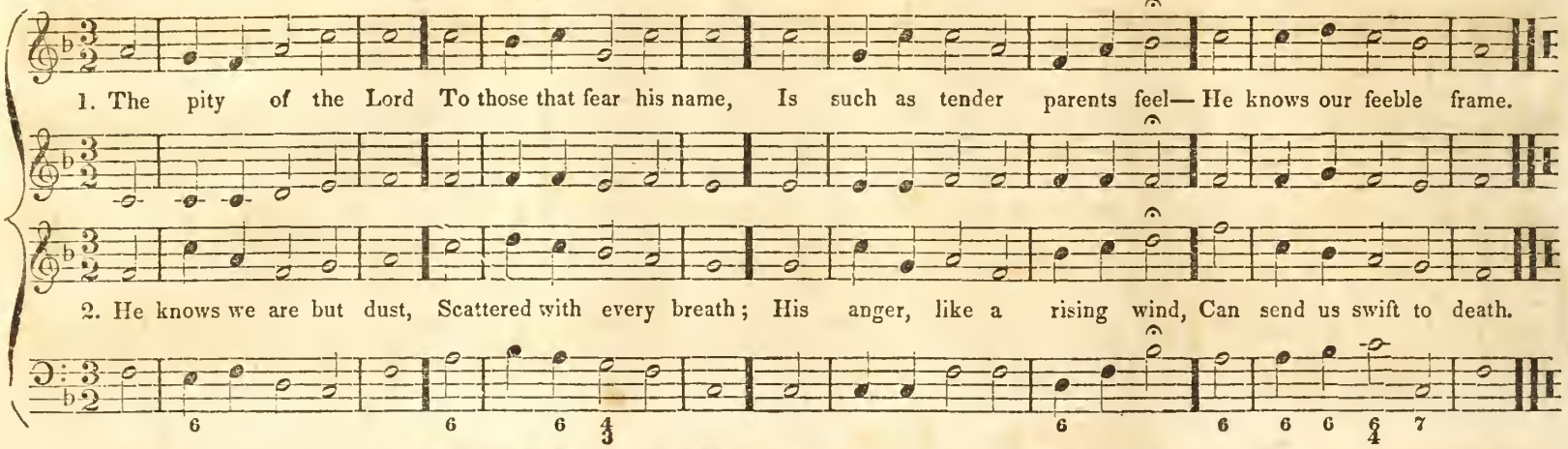
Western Tune.

1. *ff.* To God, in whom I trust, I lift my heart and voice; Oh! let me not be put to shame, Nor let my foes rejoice.

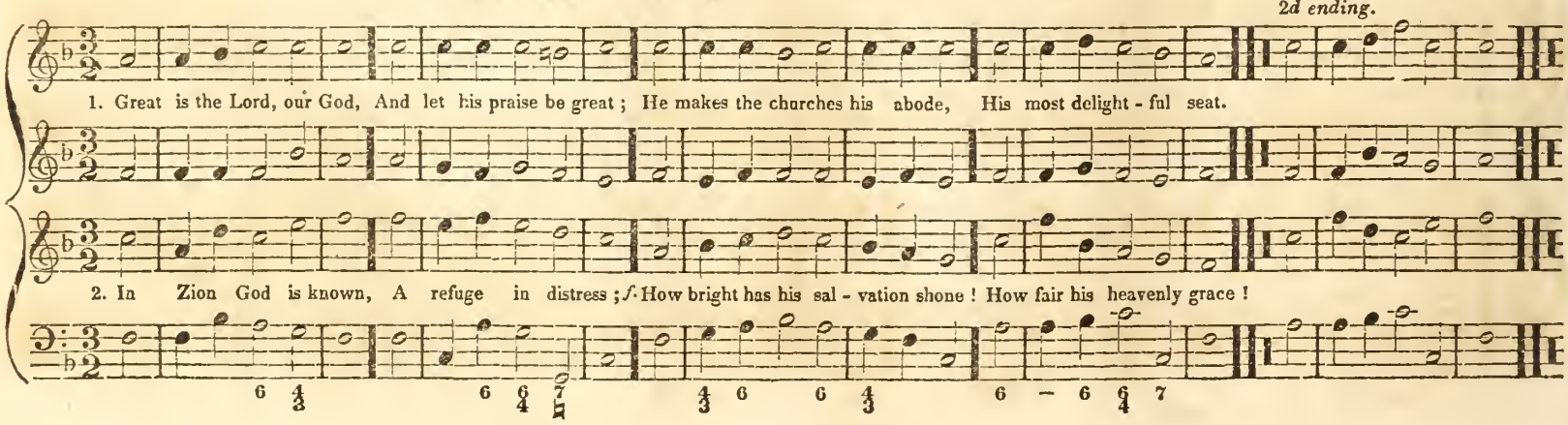
4. *mf.* His mercy and his truth, The righteous Lord displays, In bringing wandering sinners home, And teaching them his ways.

COMPTON S. M.

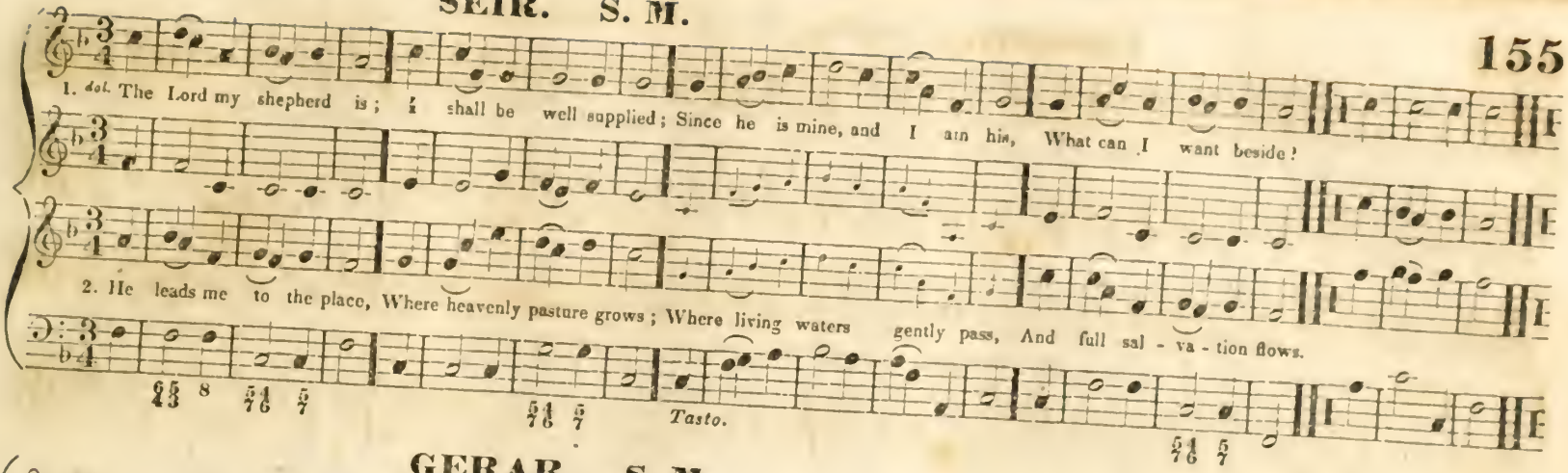
E. K. Prouty.



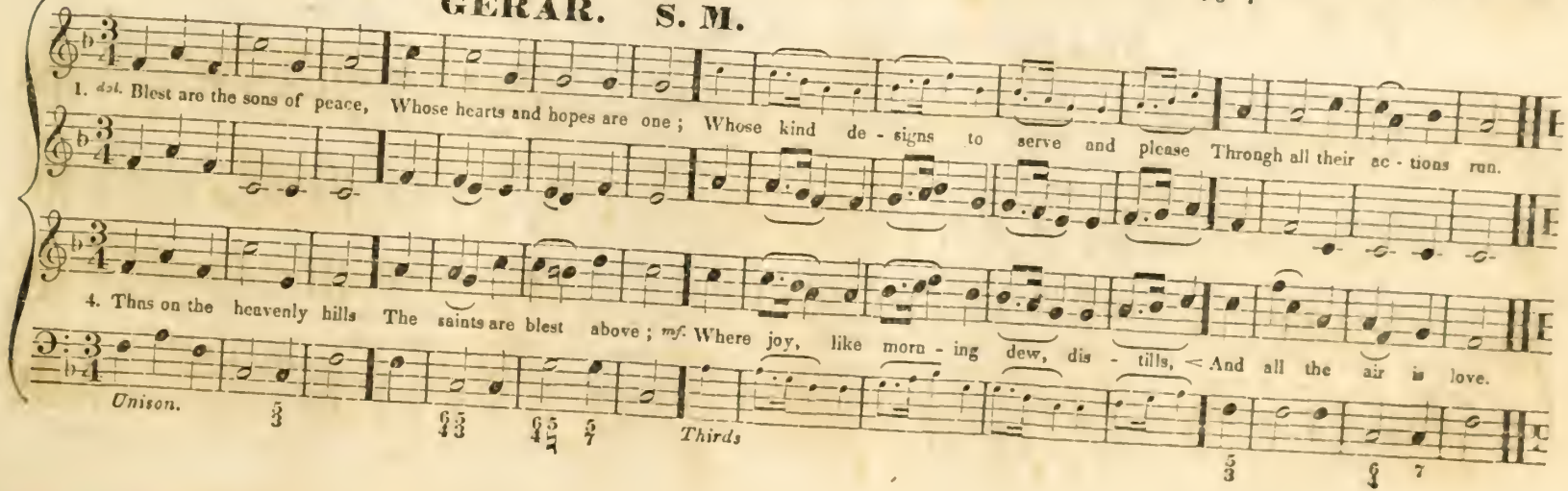
DOVER. S. M.



SEIR. S. M.



GERAR. S. M.



FORBES. S. M.

G. J. Webb.

1. While my Re - deemer's near, My shepherd, and my guide, I bid farewell to every fear; My wants are all supplied.

2. Dear shepherd, if I stray, My wandering feet restore; And guard me with thy watchful eye, And let me rove no more.

BLADENBURG. S. M.

German Tune.

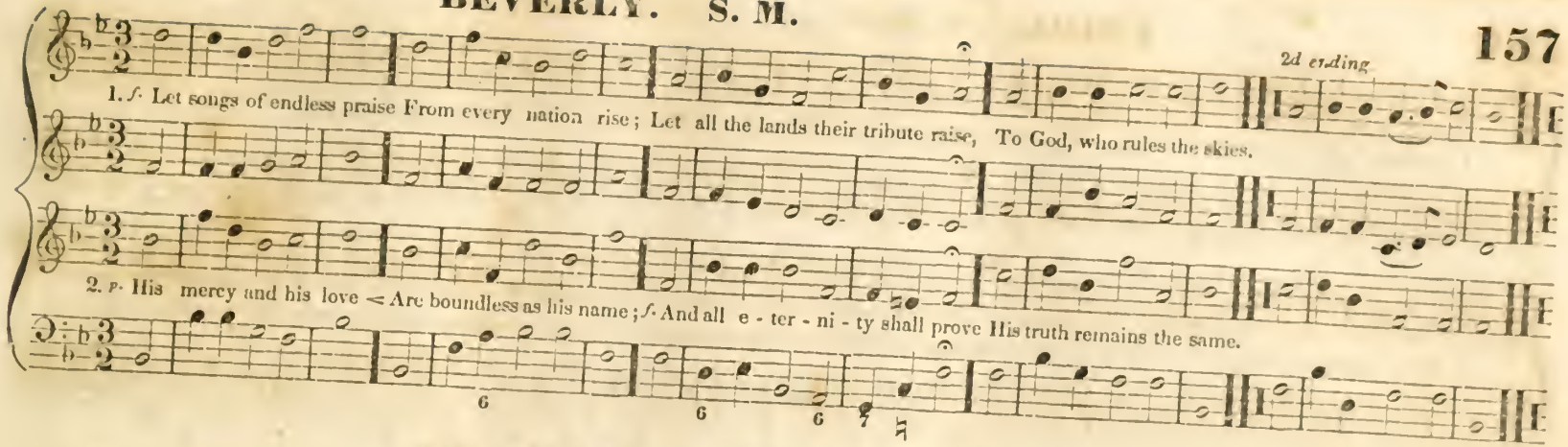
2d *ending.* *

1. Exalt the Lord our God, And worship at his feet; His nature is all holi - ness, And mercy is his seat.

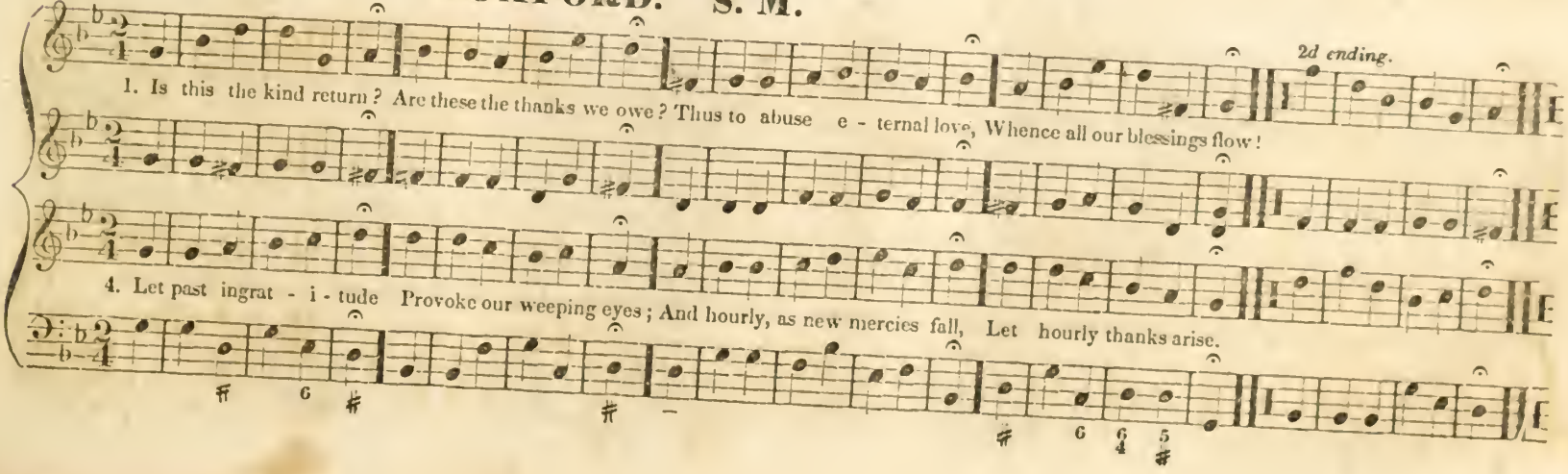
4. *f.* Exalt the Lord our God, Whose grace is still the same; Still he's a God of ho - li - ness, And jealous for his name.

* Not to be used as a final close.

BEVERLY. S. M.

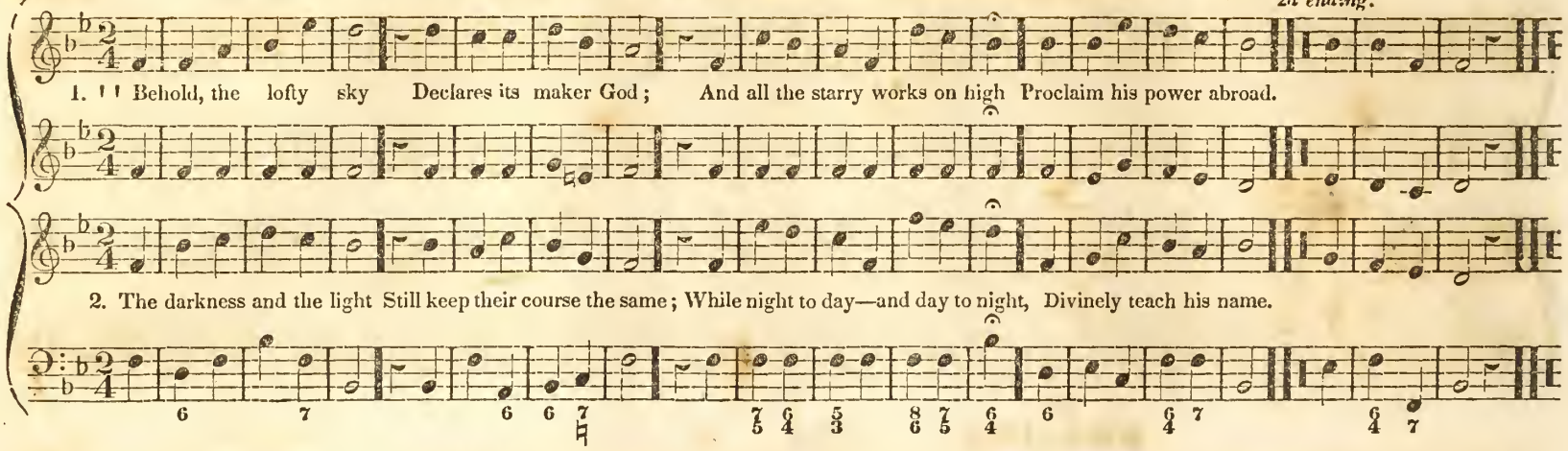


BOXFORD. S. M.



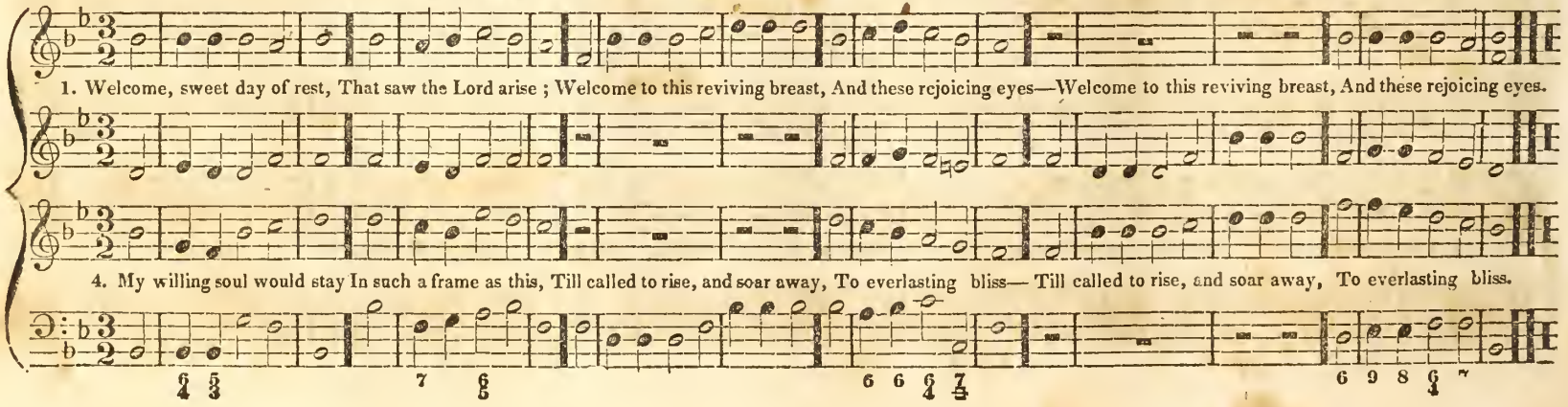
UTICA. S. M.

2d ending.



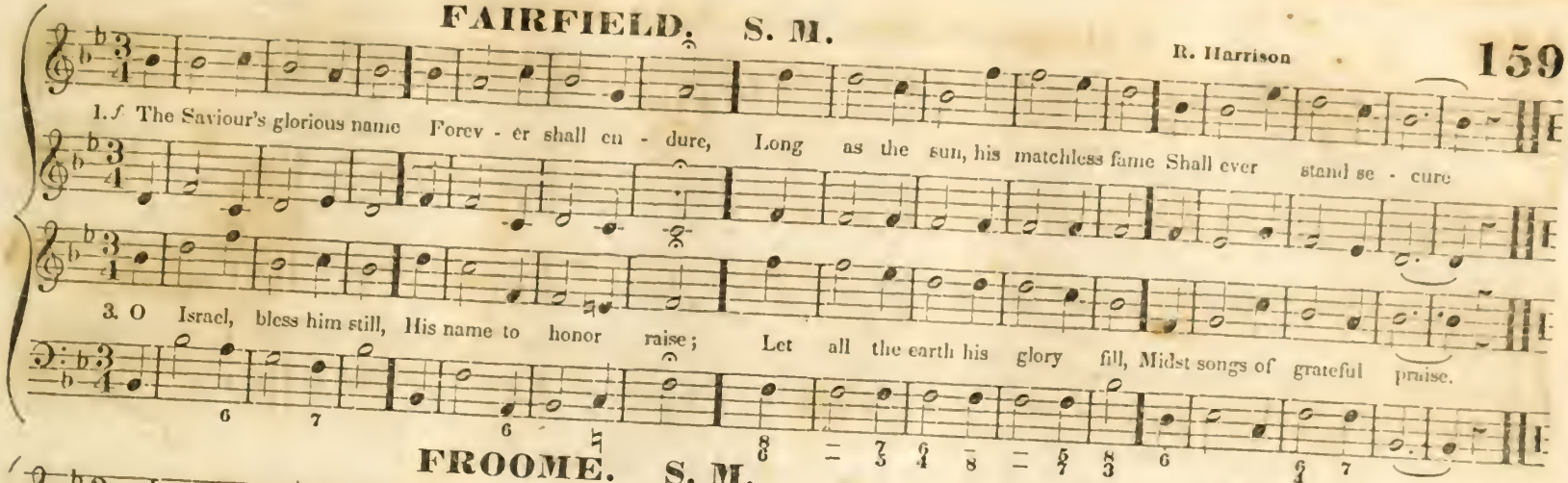
LISBON. S. M.

Altered from Read.



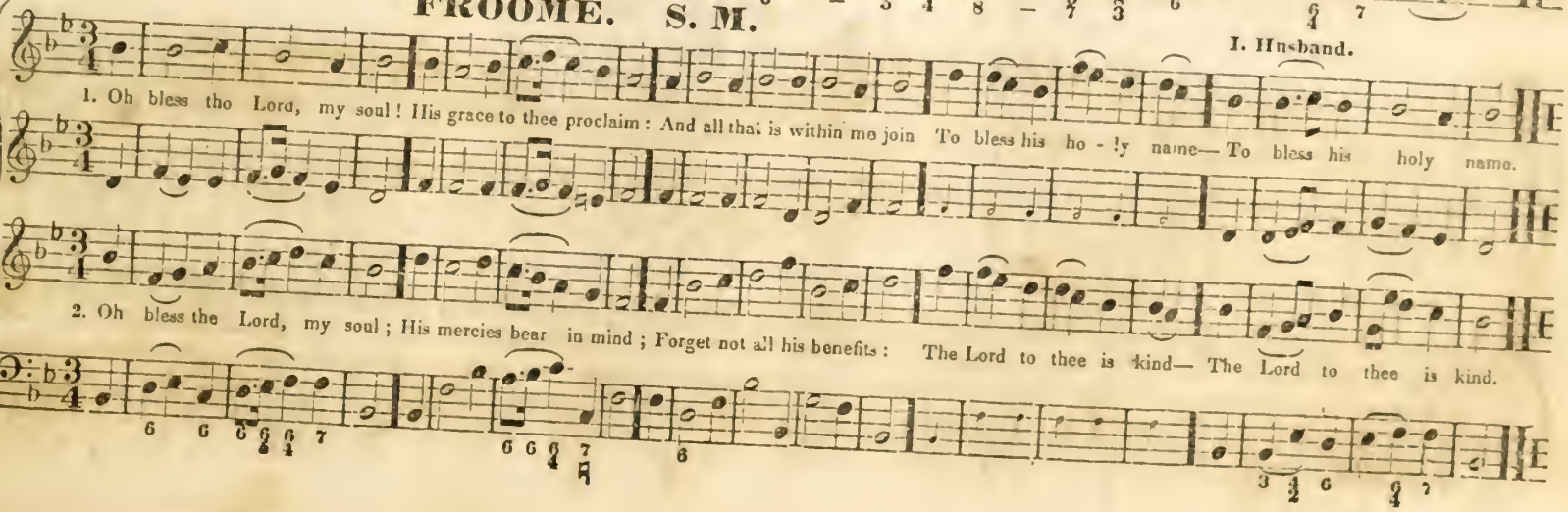
FAIRFIELD. S. M.

R. Harrison



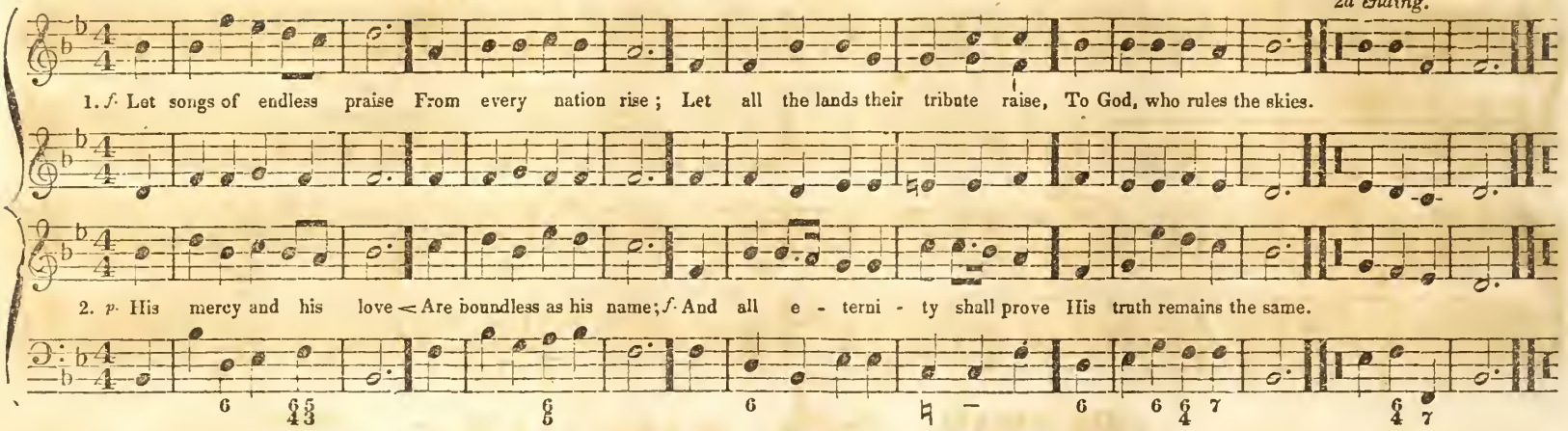
FROOME. S. M.

I. Husband.



HUDSON. S. M.

R. Harrison.



WATERTOWN. S. M.

SHEFFIELD. S. M.

1. ! ! Oh! bless the Lord, my soul, Let all with - in me join, And aid my tongue to bless his name, Whose fa - vors are di - vine.

4.—He crowns thy life with love, When ransomed from the grave; He, who redeemed my soul from hell, Hath sovereign power to save.

DUNBAR. S. M.

Corelli.

2d ending.

1. When overwhelmed with grief, My heart within me dies, Helpless and far from all relief, To heaven I lift my eyes.

2. Oh! lead me to the rock That's high above my head, And make the covert of thy wings My shelter and my shade.

3 Within thy presence, Lord, For - ever I'll abide; *f* Thou art the tower of my defence, ... The refuge where I hide

KAMBIA. S. M.

2d ending.

3 Our days are as the grass, Or like the morning flower! When blasting winds sweep o'er the field, - - - - - - - - - - It withers in an hour.

4. But thy compassions, Lord, To endless years endure; And children's children ever find Thy words of promise sure.

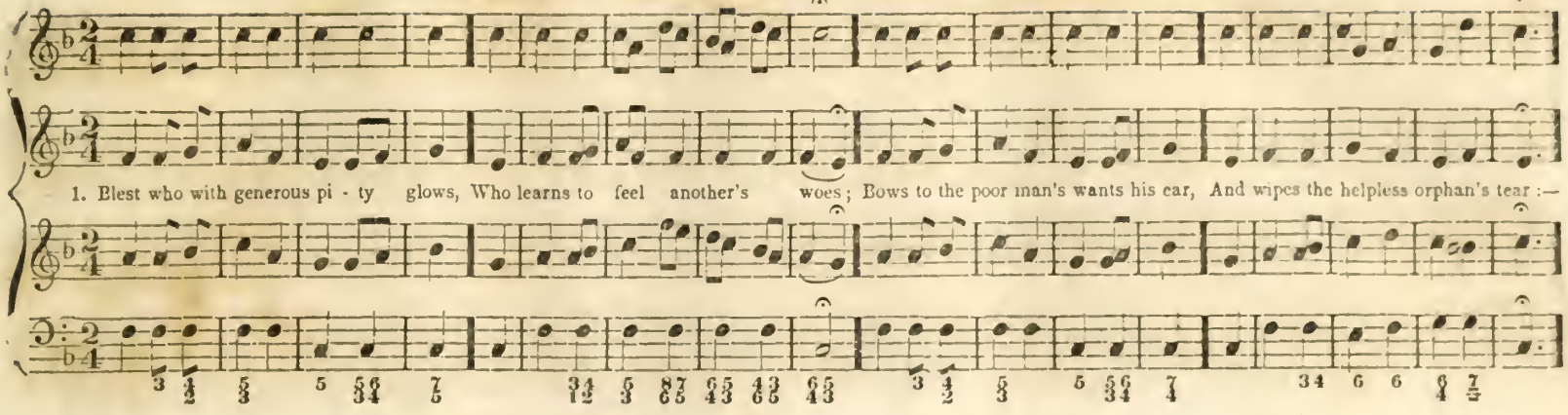
WATCHMAN. S. M.

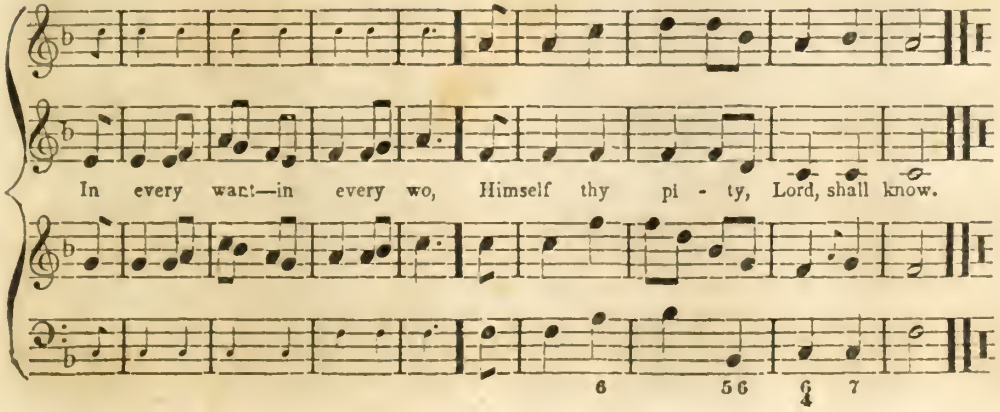
Leach.

3. My soul with patience waits, For thee, the living God; My hopes are on thy promise built, Thy never failing word.

5. Let Israel trust in God, No bounds his mercy knows; The plenteous source and spring from whence E - - ternal succor flows.

BRIGHTON. L. M. 6 lines.





1

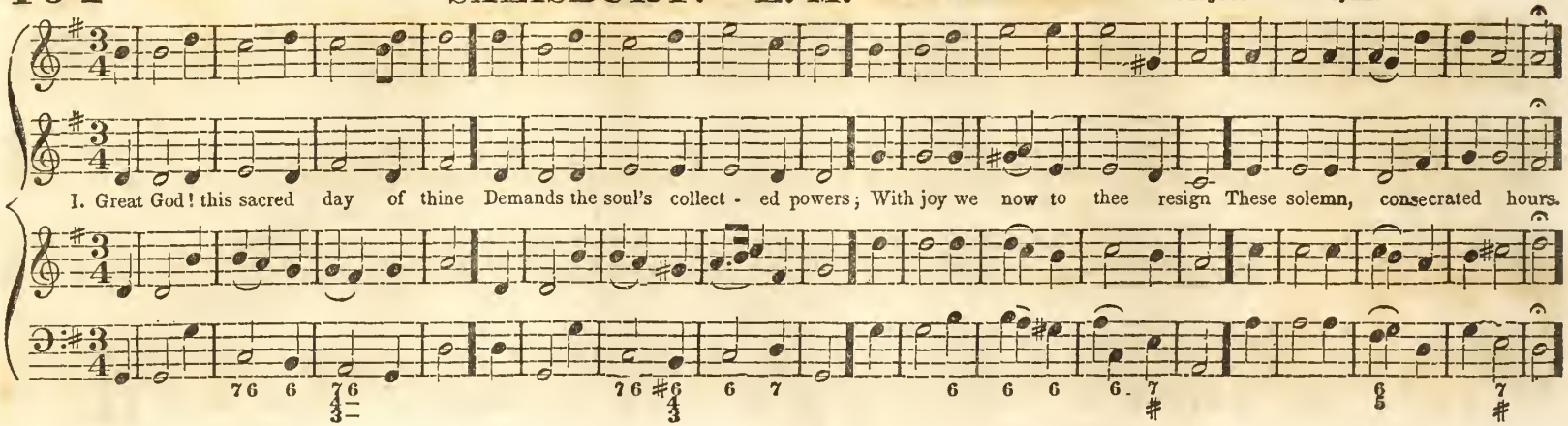
Blest who with generous pity glows,
Who learns to feel another's woes,
Bows to the poor man's wants his ear,
And wipes the helpless orphan's tear :—
In every want—in every wo,
Himself thy pity, Lord, shall know.

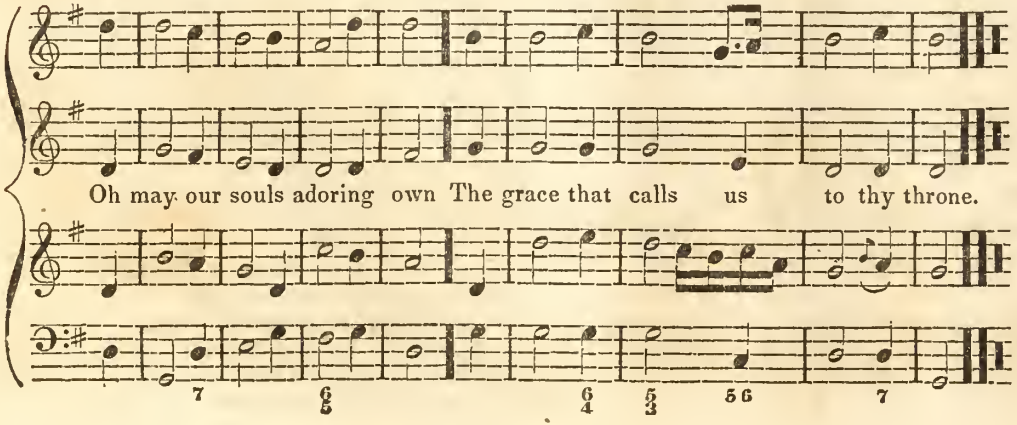
2

Thy love his life shall guard—thy hand
Give to his lot the chosen land;
Nor leave him, in the dreadful day,
To unrelenting foes a prey.
In sickness thou shalt raise his head,
Len. And make with tenderest care his bed

SALISBURY. L. M. 6 lines.

Subject from Haydn.





2

All-seeing God! thy piercing eye
Can every secret thought explore;
May worldly cares our bosoms fly,
And where thou art intrude no more:
Oh may thy grace our spirit move,
And fix our minds on things above!

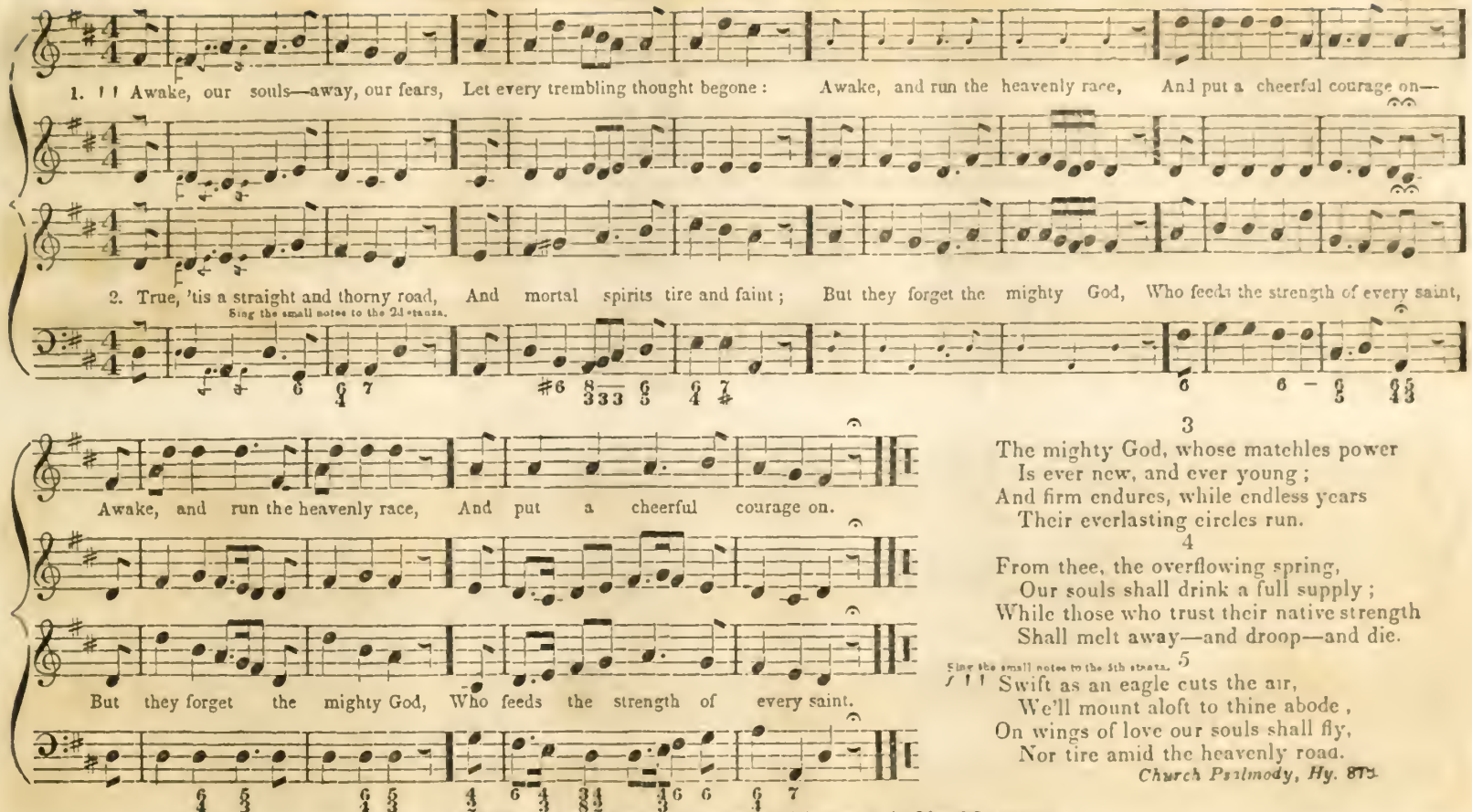
3

Thy Spirit's powerful aid impart,
And bid thy word, with life divine,
Engage the ear—and warm the heart;
Then shall the day indeed be thine:
Our souls shall then adoring own
The grace that calls us to thy throne,

Church Psalmody, Hy. 450

EATON. L. M. 6 lines.

Wyvill.



3

The mighty God, whose matchles power
Is ever new, and ever young;
And firm endures, while endless years
Their everlasting circles run.

4

From thee, the overflowing spring,
Our souls shall drink a full supply;
While those who trust their native strength
Shall melt away—and droop—and die.

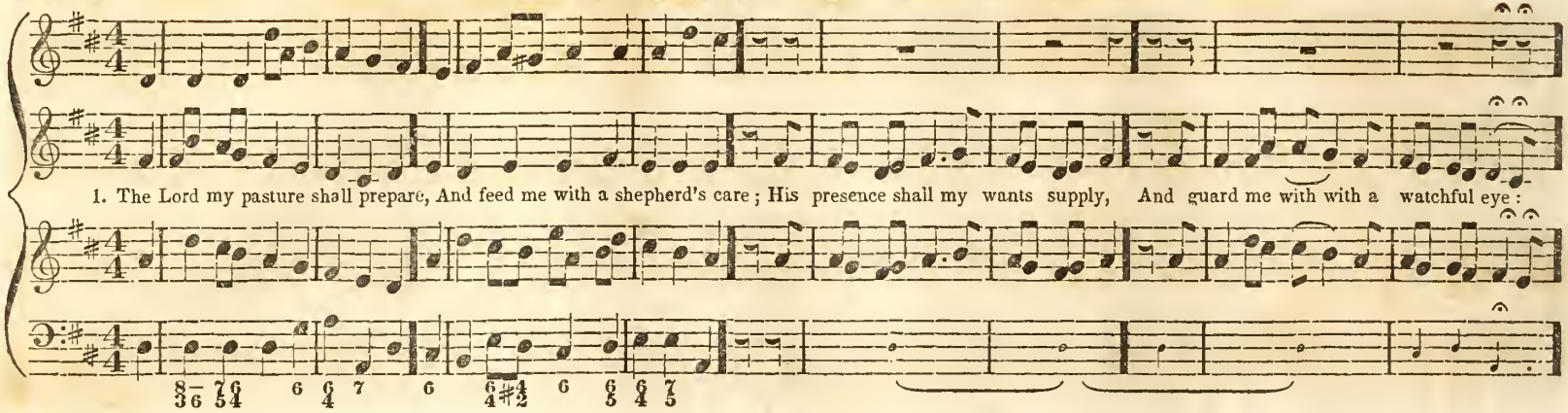
Sing the small notes to the 5th stanza. 5

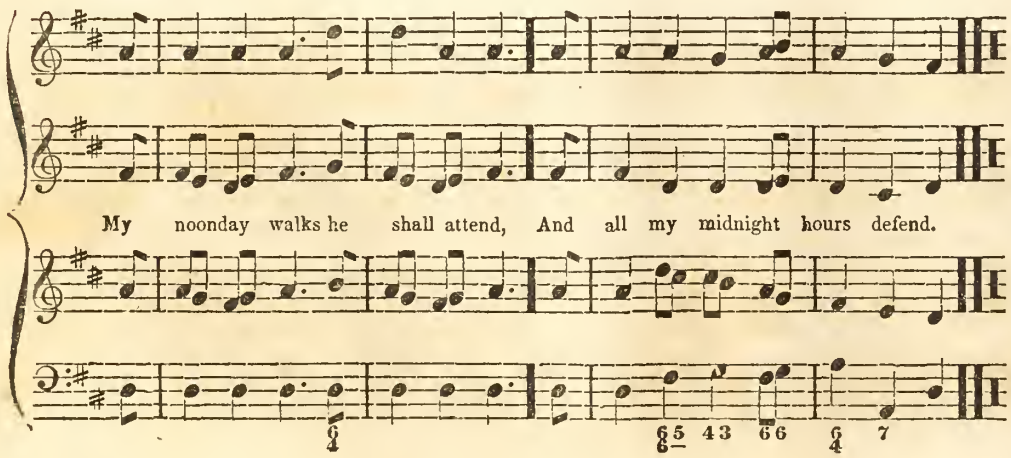
𝄆 Swift as an eagle cuts the air,
We'll mount aloft to thine abode,
On wings of love our souls shall fly,
Nor tire amid the heavenly road.

Church Psalmody, Hy. 875.

☞ Sing the small notes at the beginning of the tune to the 2d and 5th stanzas.

BELVILLE. L. M. 6 lines.





2

When in the sultry glebe I faint,
Or on the thirsty mountain pant,
To fertile vales, and dewey meads
My weary, wandering steps he leads;
pp Where peaceful rivers, soft and slow,
—Amid the verdant landscape flow.

3

Though in the paths of death I tread,
With gloomy horrors overspread,
mf My steadfast heart shall fear no ill,
For thou, O Lord, art with me still:
Thy friendly rod shall give me aid,
And guide me through the dreadful shade

4

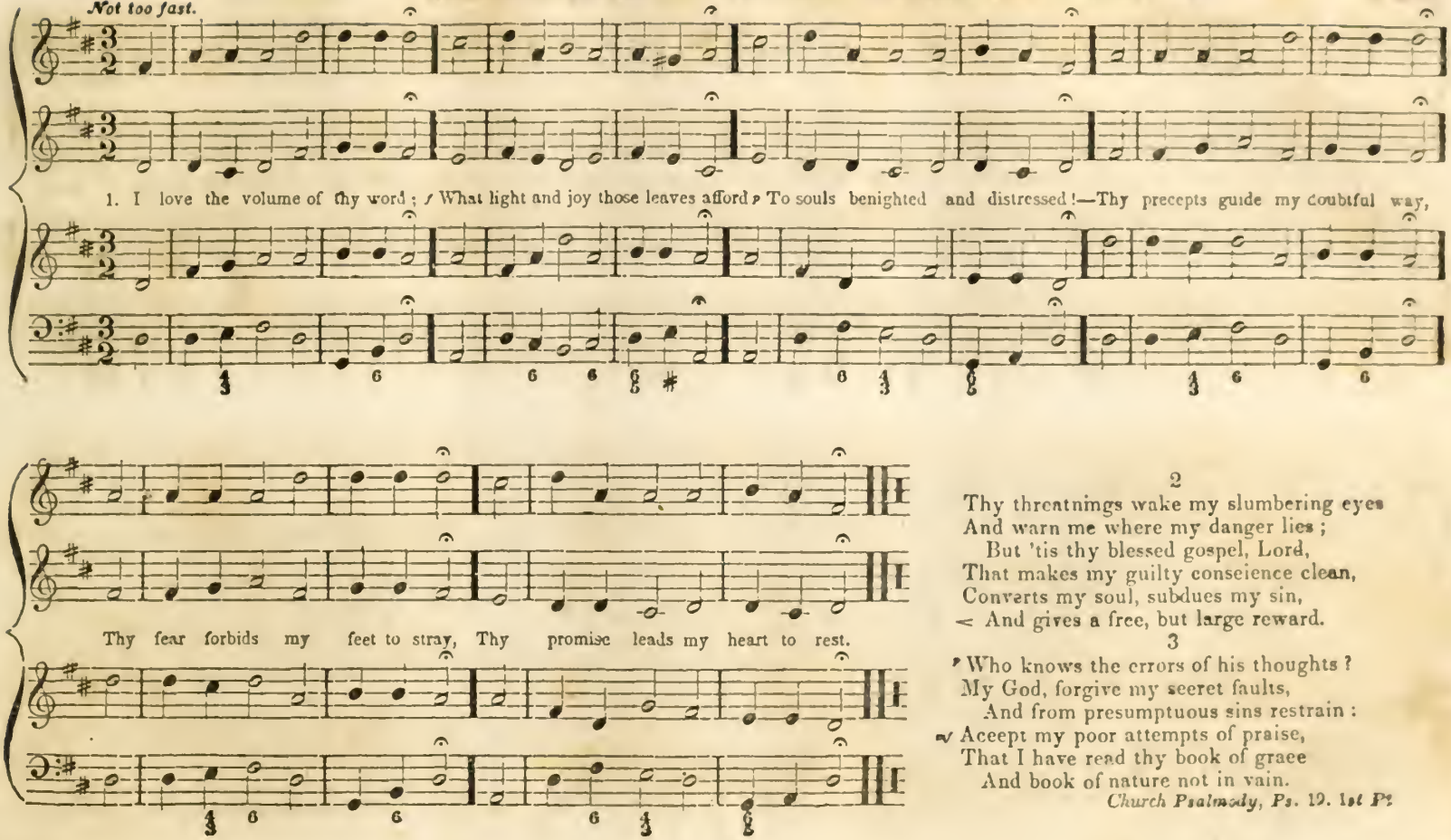
—Though in a bare and rugged way,
Through devious lonely wilds I stray,
Thy presence shall my pains beguile:
The barren wilderness shall smile,
mf With sudden greens and herbage crowned
And streams shall murmur all around.

Church Psalmody, Ps. 23

NASHVILLE. L. P. M.

Arranged from a Gregorian Chant.

Not too fast.



2

Thy threatnings wake my slumbering eyes
And warn me where my danger lies;
But 'tis thy blessed gospel, Lord,
That makes my guilty conscience clean,
Converts my soul, subdues my sin,
And gives a free, but large reward.

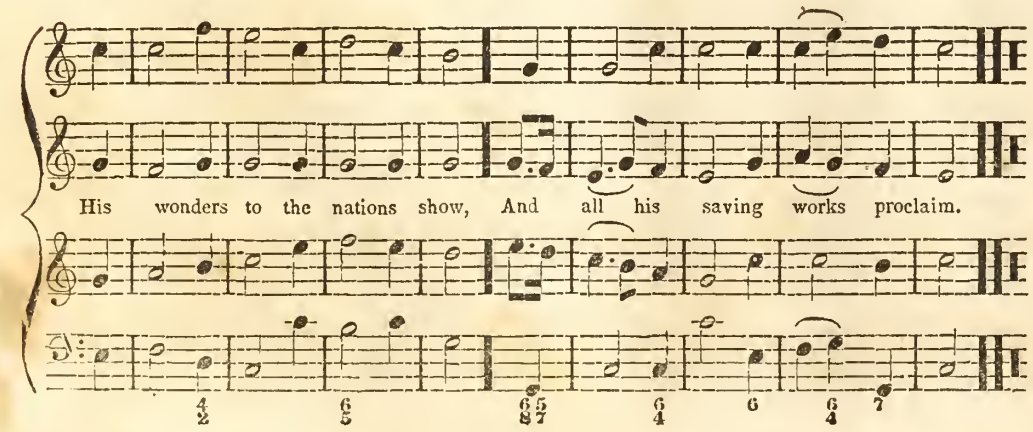
3

Who knows the errors of his thoughts?
My God, forgive my secret faults,
And from presumptuous sins restrain:
Accept my poor attempts of praise,
That I have read thy book of grace
And book of nature not in vain.

Church Psalmody, Ps. 19. 1st Pt

St. HELEN's. L. P. M.

Jennings.



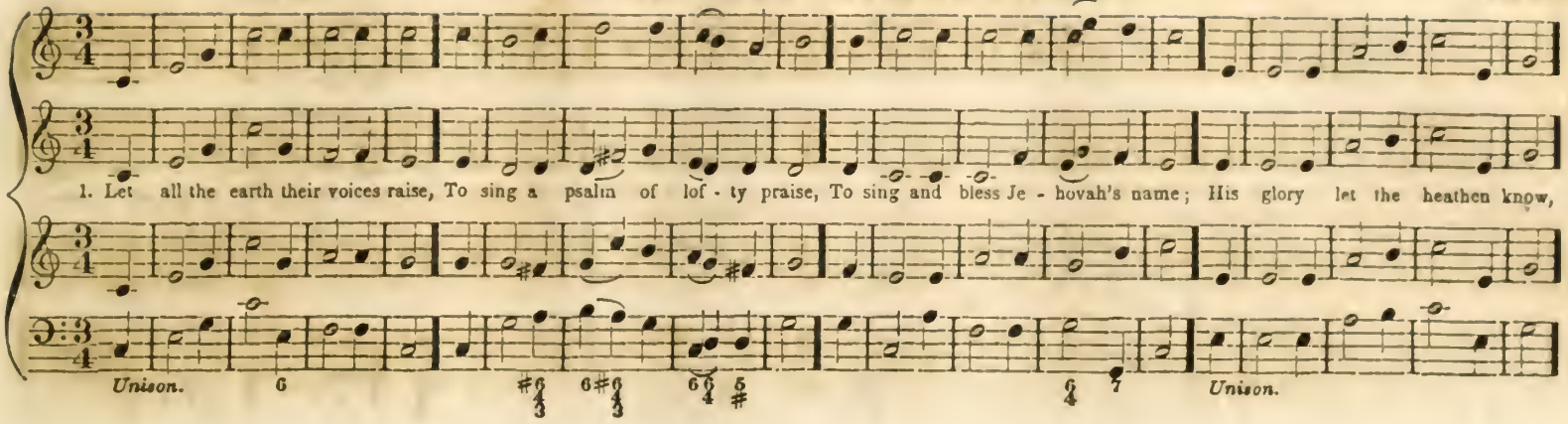
1

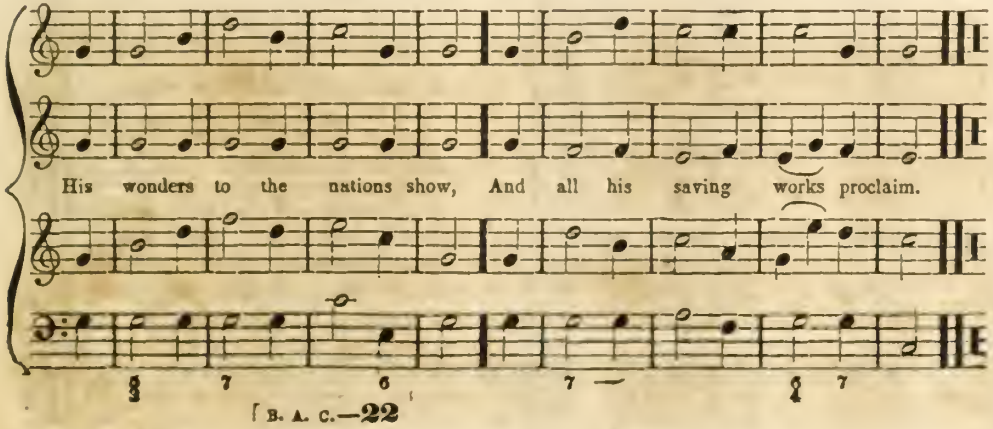
Let all the earth their voices raise,
To sing a psalm of lofty praise,
To sing and bless Jehovah's name
His glory let the heathen know,
His wonders to the nations show,
And all his saving works proclaim.

2

Oh! haste the day—the glorious hour,
When earth shall feel his saving power,
And barbarous nations fear his name
Then shall the race of man confess
The beauty of his holiness,
And in his courts his grace proclaim.

Church psalmody, Ps. 96. 1st Pt.





1
Let all the earth their voices raise,
To sing a psalm of lofty praise,
To sing and bless Jehovah's name;
His glory let the heathen know,
His wonders to the nations show,
And all his saving works proclaim.

2
Oh! haste the day —the glorious hour,
When earth shall feel his saving power,
And barbarous nations fear his name:
Then shall the race of man confess
The beauty of his holiness,
And in his courts his grace proclaim.

Church Harmony, Hy. 26. 1st Pt

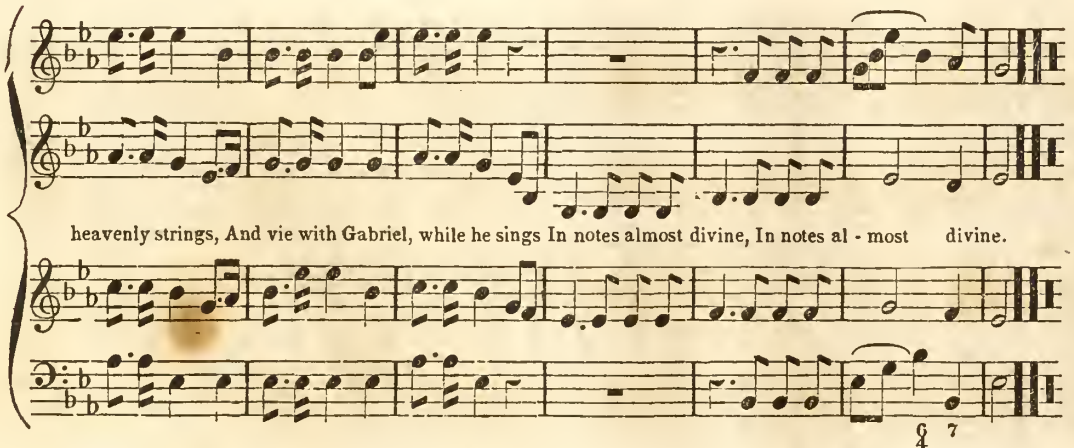
NEWCOURT. L. P. M.

H. Bond.

1. Let all the earth their voices raise, To sing a psalm of lofty praise, To sing and bless Je - ho - vah's name—To sing and bless Jehovah's name;
2. Oh! haste the day—the glorious hour, When earth shall feel his saving power, And barbarous na - tions fear his name—And barbarous nations fear his name;
Unison.
His glory let the heathen know, His wonders to the nations show— the nations show,
Then shall the race of man confess The beauty of his holi - ness— his ho - li - ness,
His glory let the heathen know, His wonders to the nations show,
Then shall the race of man confess The beauty of his ho - li - ness,
And all his saving works proclaim.
And in his courts his grace proclaim.
Treble repeat 5th line of the stanza.
His glory let the heathen know, His wonders to the nations show,
Then shall the race of man confess The beauty of his ho - li - ness.

172 ARIEL.* C. P. M.

L. Mason.



2

I'd sing the precious blood he spilt,
My ransom from the dreadful guilt
Of sin and wrath divine:
I'd sing his glorious righteousness,
In which all-perfect, heavenly dress
My soul shall ever shine.

3

I'd sing the characters he bears,
And all the forms of love he wears,
Exalted on his throne:
In loftiest songs of sweetest praise,
I would to everlasting days
Make all his glories known.

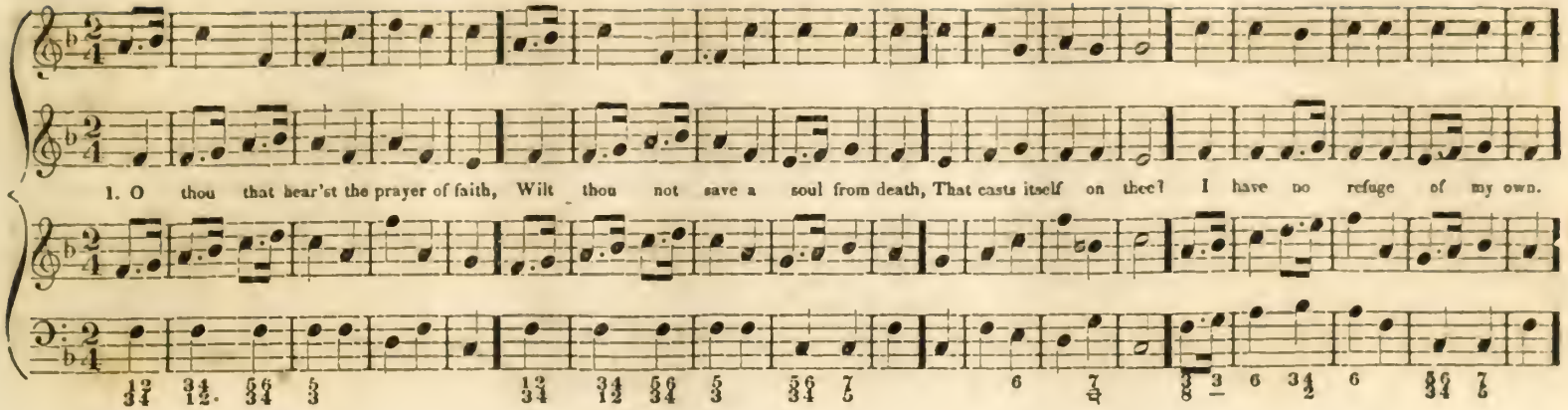
4

Well—the delightful day will come,
When my dear Lord will bring me home,
And I shall see his face:
Then, with my Saviour, brother, friend,
A blest eternity I'll spend,
Triumphant in his grace.

* This tune is taken from "Occasional Psalm and Hymn Tunes," by permission of the proprietor of that work.

FOSTER. C. P. M.

L. Mason.



2

Slain in the guilty sinner's stead,
His spotless righteousness I plead,
And his availing blood:
That righteousness my robe shall be,
That merit shall atone for me,
And bring me near to God.

3

Then save me from eternal death,
The spirit of adoption breathe,
His consolations send:
By him some word of life impart,
And sweetly whisper to my heart,
'Thy maker is thy friend.'

4

The king of terrors then would be
A welcome messenger to me,
To bid me come away:
Unclogged by earth, or earthly things,
I'd mount, I'd fly, with eager wings,
To everlasting day.

Church Psalmody, Hy. 303

KEW. C. P. M.

Dr. Randall.

2
With holy joy I hail the day,
That warns my thirsting soul away;
What transports fill my breast!
For, lo! my great Redeemer's power
Unfolds the everlasting door,
And leads me to his rest!

3
Hither, from earth's remotest end,
Lo! the redeemed of God ascend,
Their tribute hither bring:
Here, crowned with everlasting joy,
In hymns of praise their tongues employ,
And hail th' immortal King.

Church Psalmody, Ps. 122 *4th Pt.*

2

Slain in the guilty sinner's stead,
His spotless righteousness I plead,
And his availing blood:
That righteousness my robe shall be,
That merit shall atone for me,
And bring me near to God.

3

Then save me from eternal death,
The spirit of adoption breathe,
His consolations send:
By him some word of life impart,
And sweetly whisper to my heart,
'Thy maker is thy friend.'

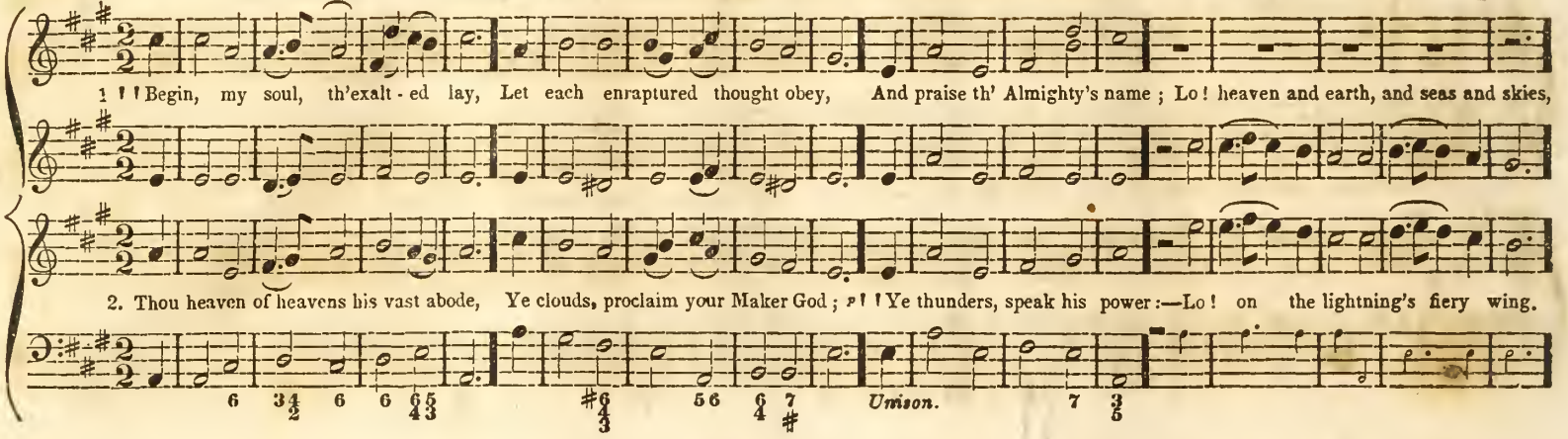
4

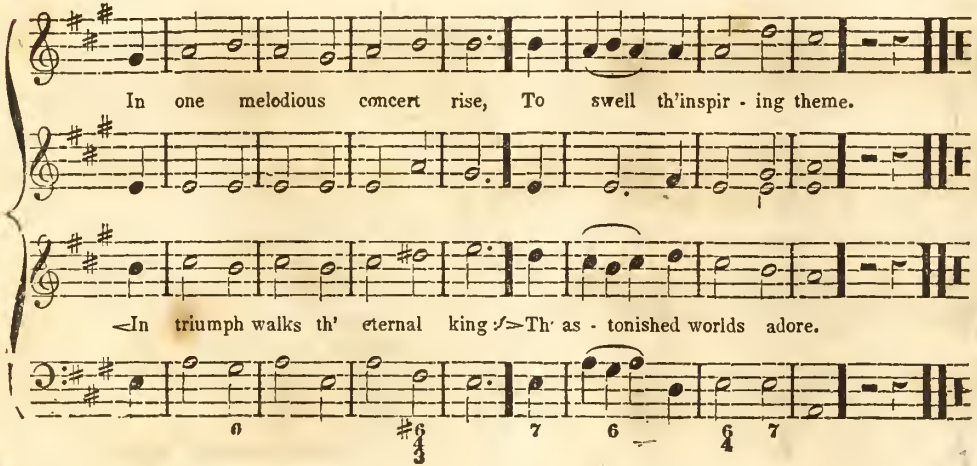
The king of terrors then would be
A welcome messenger to me,
To bid me come away:
Unclogged by earth, or earthly things,
I'd mount, I'd fly, with eager wings,
To everlasting day.

Church Psalmody, Hy. 203.

RAPTURE. C. P. M.

Harwood.





3

— Ye deeps, with roaring billows rise,
To join the thunders of the skies,
f Praise him, who bids you roll ;—
p His praise in softer notes declare,
pp Each whispering breeze of yielding air,
And breathe it to the soul.

4

— Wake, all ye soaring throng, and sing ;
Ye feathered warblers of the spring,
mp Harmonious anthems raise
To him who shaped your finer mould,
Who tipped your glittering wings with gold,
And tuned your voice to praise.

5

f Let man, by nobler passions swayed,
Let man, in God's own image made,
His breath in praise emyloy ;
Spread wide his Maker's name around,
Till heaven shall echo back the sound,
In songs of holy joy.

Church Psalmody, Ps. 148. 3*d Pt.*

BETHEL. S. P. M.

* Let this passage be sung alternately by Trebles and Tenors.

3

Here David's greater Son
Has fixed his royal throne;
He sits for grace and judgment here:
He bids the saints be glad,
He makes the sinners sad,
And humble souls rejoice with fear.

4

May peace attend thy gate,
And joy within thee wait
To bless the soul of every guest:
The man who seeks thy peace,
And wishes thine increase,
A thousand blessings on him rest!

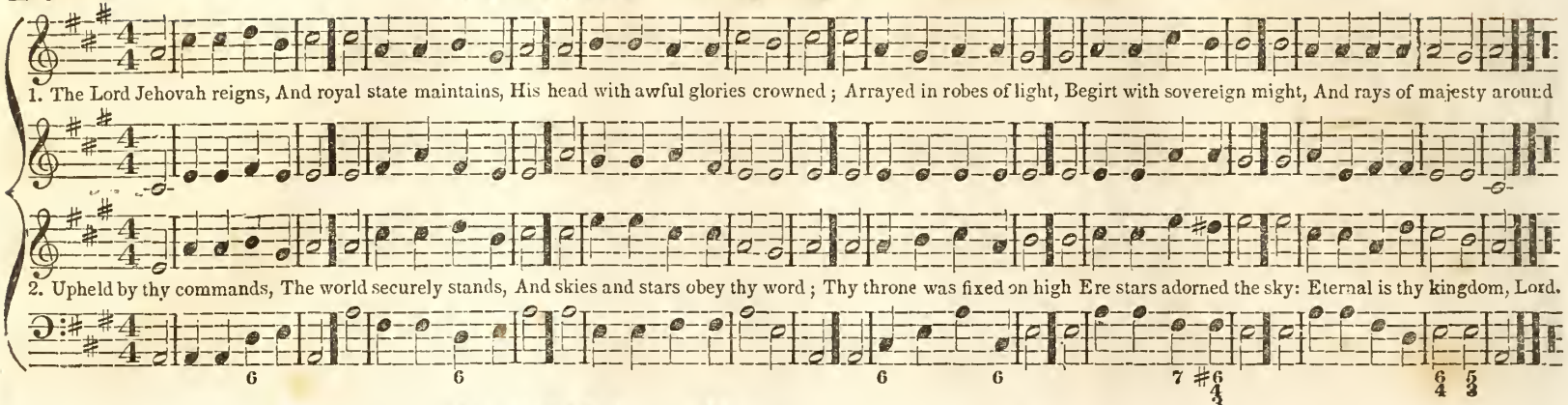
5

My tongue repeat her vows,
"Peace to this sacred house!"
For here my friends and kindred dwell:
And since my glorious God
Makes thee his blest abode,
My soul shall ever love thee well.

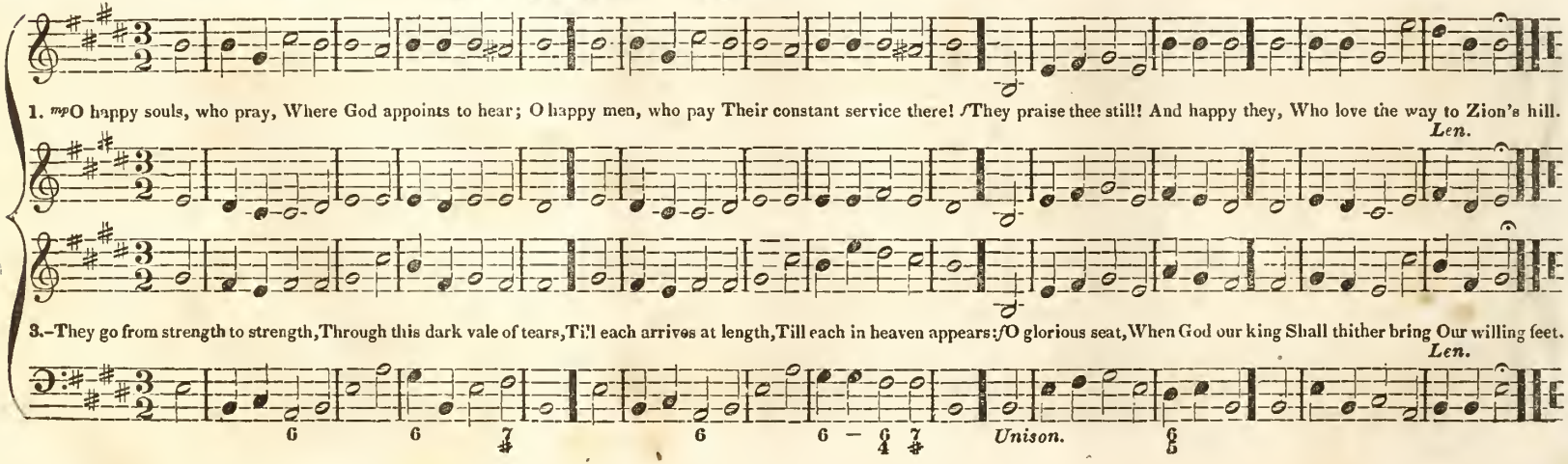
Church Psalmody, Ps. 122, 5th P.

DALSTON. S. P. M.

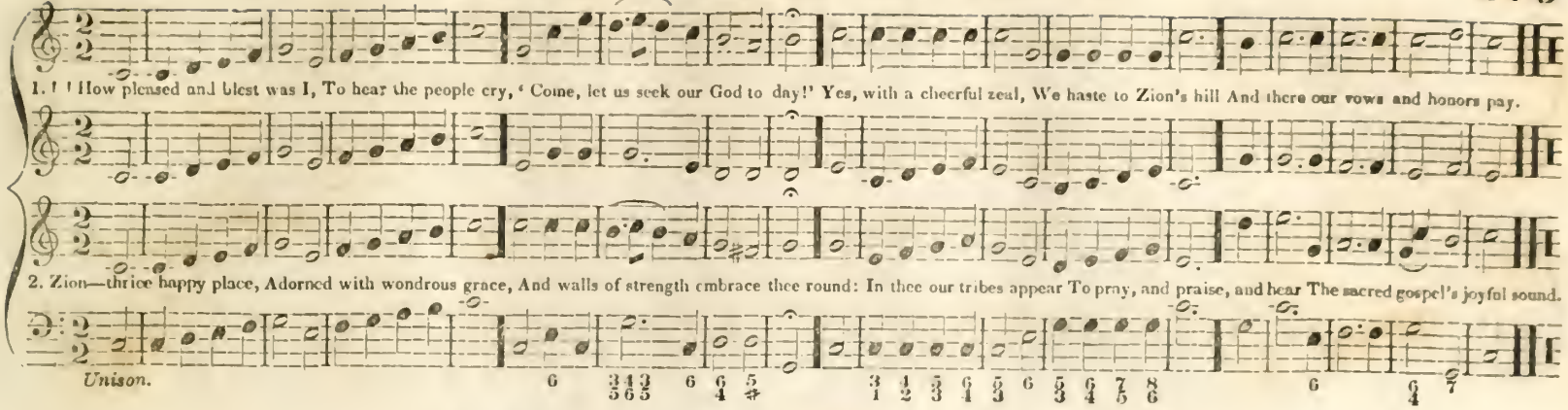
A Williams.



MANDEL. H. M.



PETERS. S. P. M.

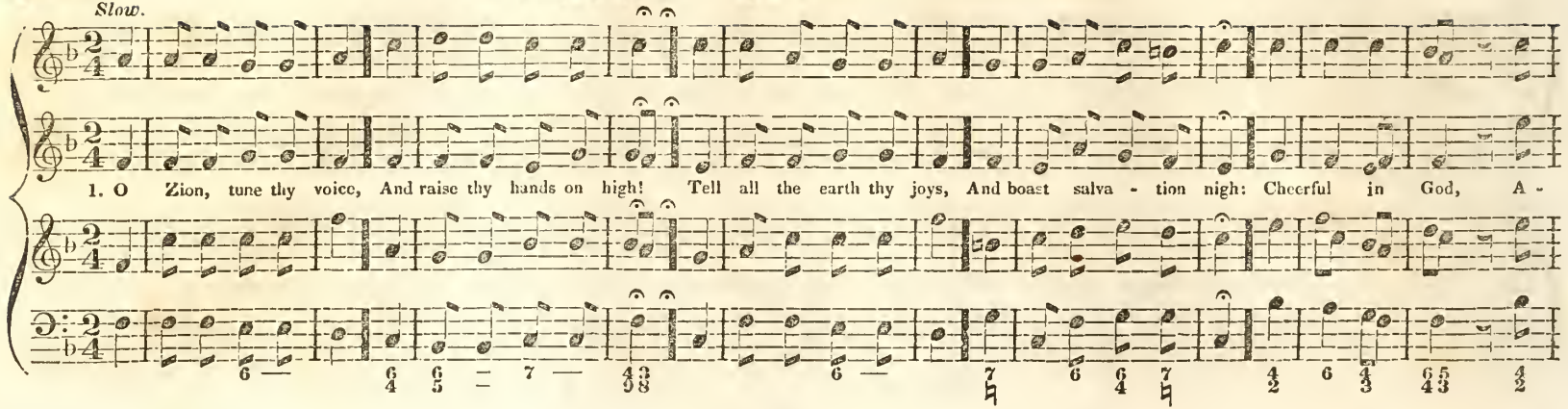


PHAREZ. S. P. M.

NEWBURY. H. M.

M. Hayan.

Slow.



2

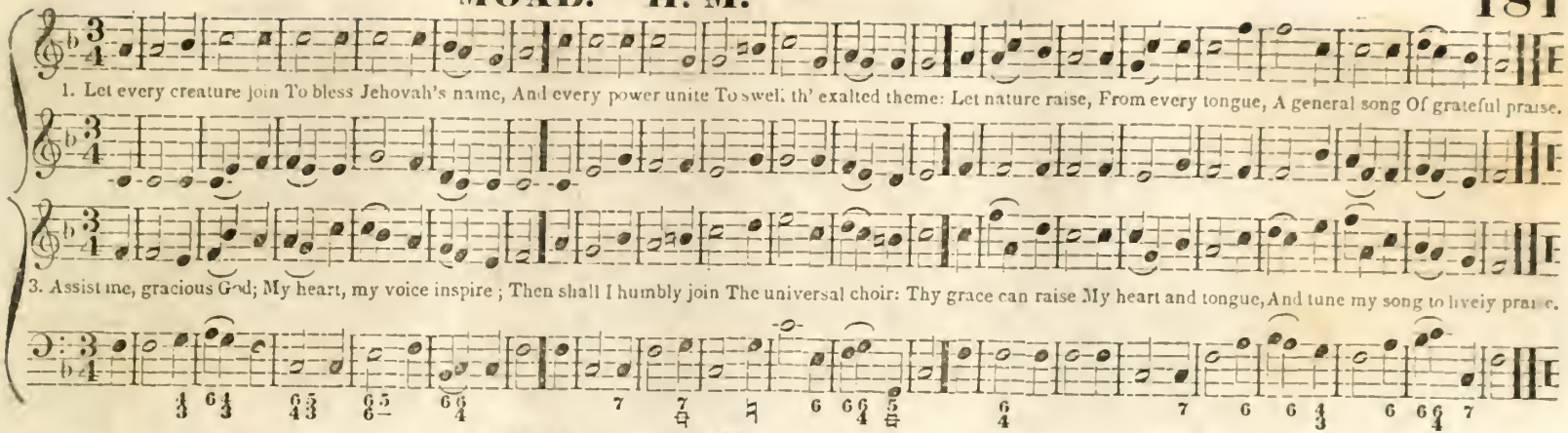
He gilds thy mourning face
With beams which cannot fade:
His all-resplendent grace
He pours around thy head:
The nations round | With lustre new
Thy form shall view, | Divinely crowned.

3

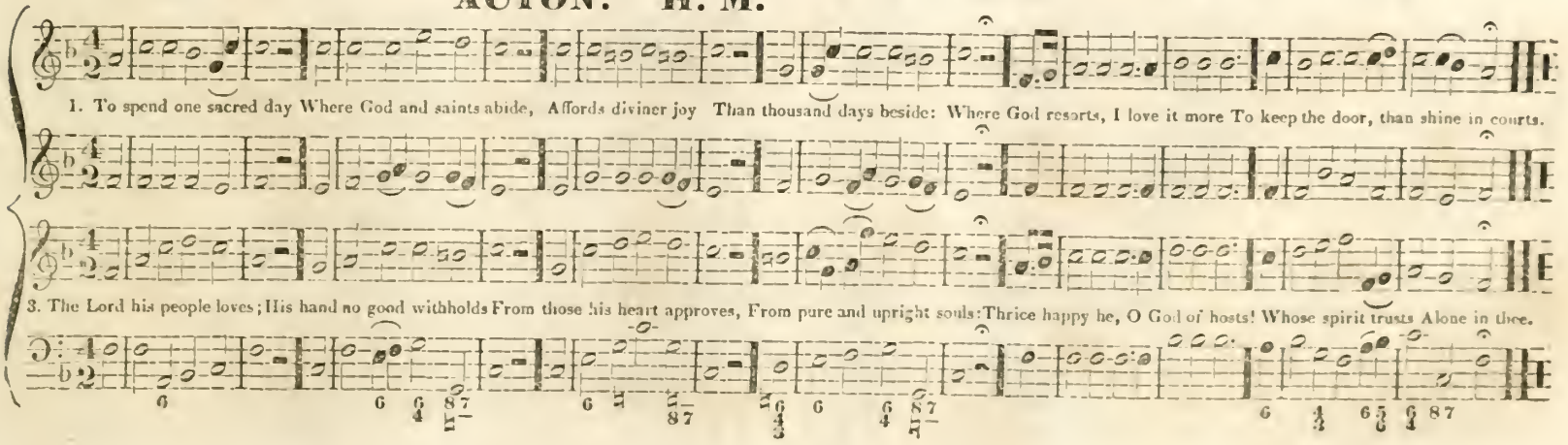
In honor to his name,
Reflect that sacred light;
And loud that grace proclaim,
Which makes thy darkness bright:
Pursue his praise, | In worlds above,
Till sovereign love, | The glory raise.

Church Psalmody, Hy. 526

MOAB. H. M.

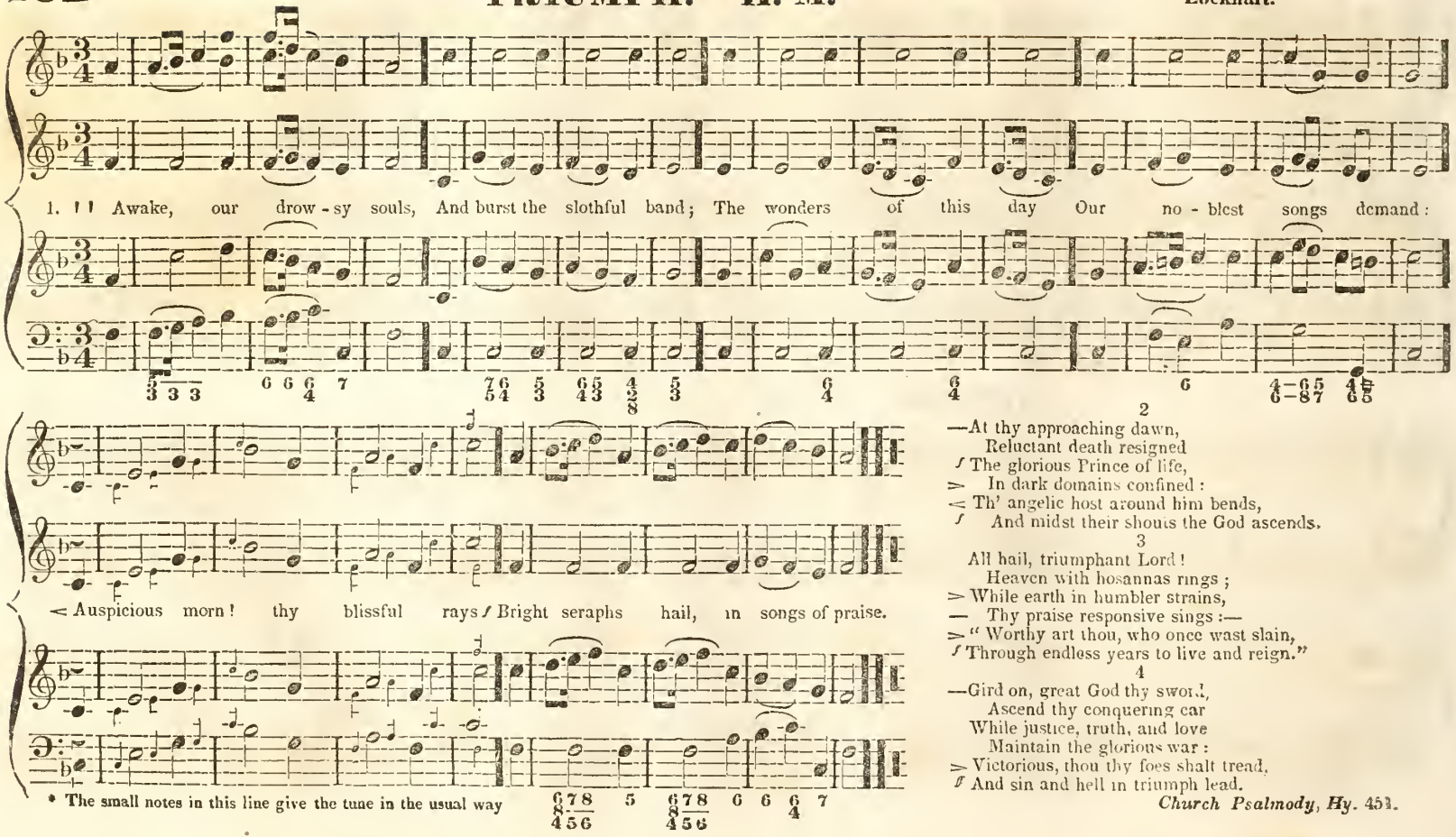


ACTON. H. M.



TRIUMPH. H. M.

Lockhart.



2

—At thy approaching dawn,
Reluctant death resigned
The glorious Prince of life,
In dark domains confined:
Th' angelic host around him bends,
And midst their shouts the God ascends.

3

All hail, triumphant Lord!
Heaven with hosannas rings;
While earth in humbler strains,
Thy praise responsive sings:—
"Worthy art thou, who once wast slain,
Through endless years to live and reign."

4

—Gird on, great God thy sword,
Ascend thy conquering car
While justice, truth, and love
Maintain the glorious war:
Victorious, thou thy foes shalt tread,
And sin and hell in triumph lead.

Church Psalmody, Hy. 451.

2

!! Now may the King descend,
And fill his throne of grace;
Thy sceptre Lord, extend,
{Sing small notes. While saints address thy face:
< Let sinners feel thy quickening word,
/ And learn to know and fear the Lord.

3

mp {Sing small notes. Descend, celestial Dove,
With all thy quickening powers;
Disclose a Saviour's love,
{Sing small notes. And bless these sacred hours:
/ Then shall my soul new life obtain.
Nor Sabbaths be indulged in vain.

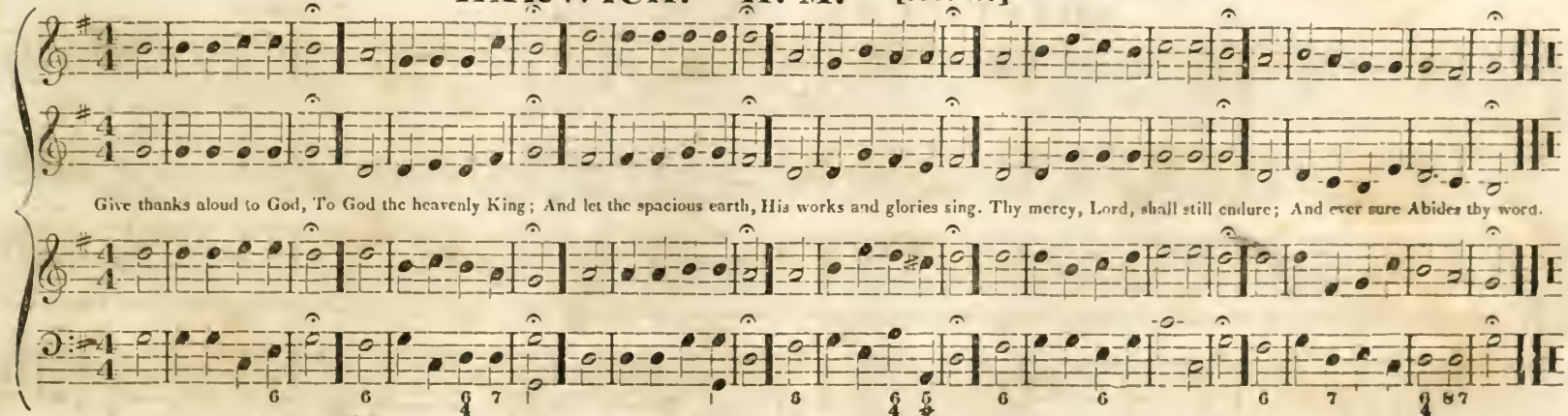
Church Psalmody, Hy 411

WEYMOUTH. H. M.

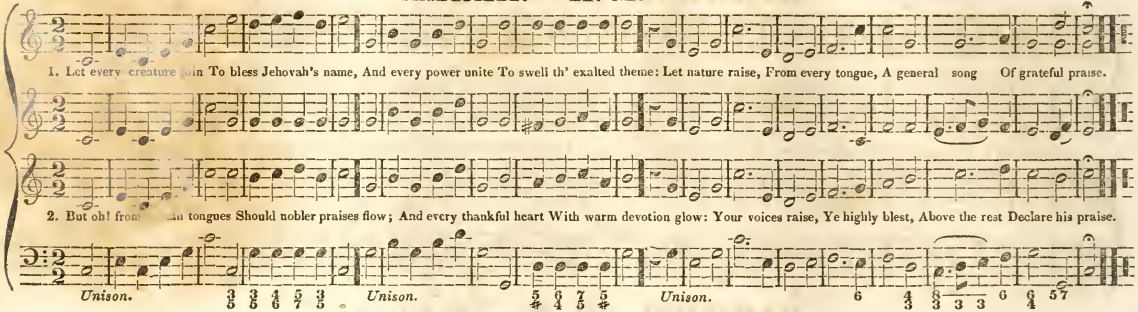
H. Harrison.

HARWICH. H. M. [No. 1.]

HARWICH. H. M. [No. 2.]

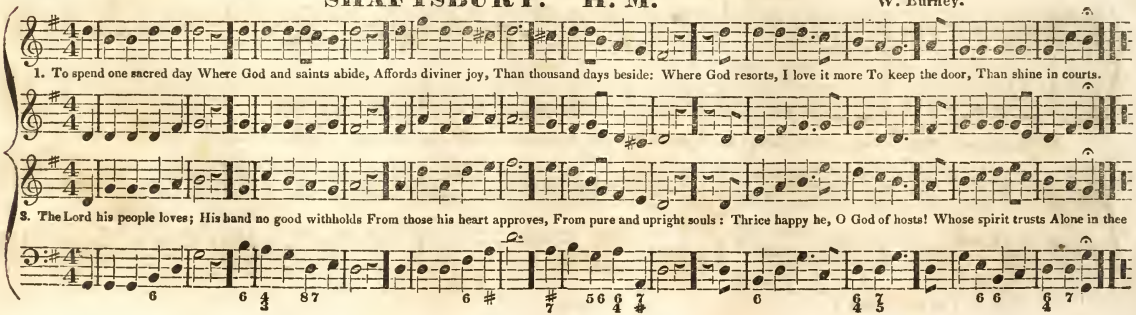


MARAH. H. M.



SHAFTSBURY. H. M.

W. Burney.



BETHESDA. H. M.

Dr. Green

1. Ye tribes of Adam, join With heaven, and earth, and seas, And offer notes divine To your Creator's praise! Ye holy throng Of angels bright, In worlds of light begin the song.

2. The shining worlds above In glorious order stand, Or in swift courses move By his supreme command; He spake the word, And all their frame From nothing came to praise the Lord

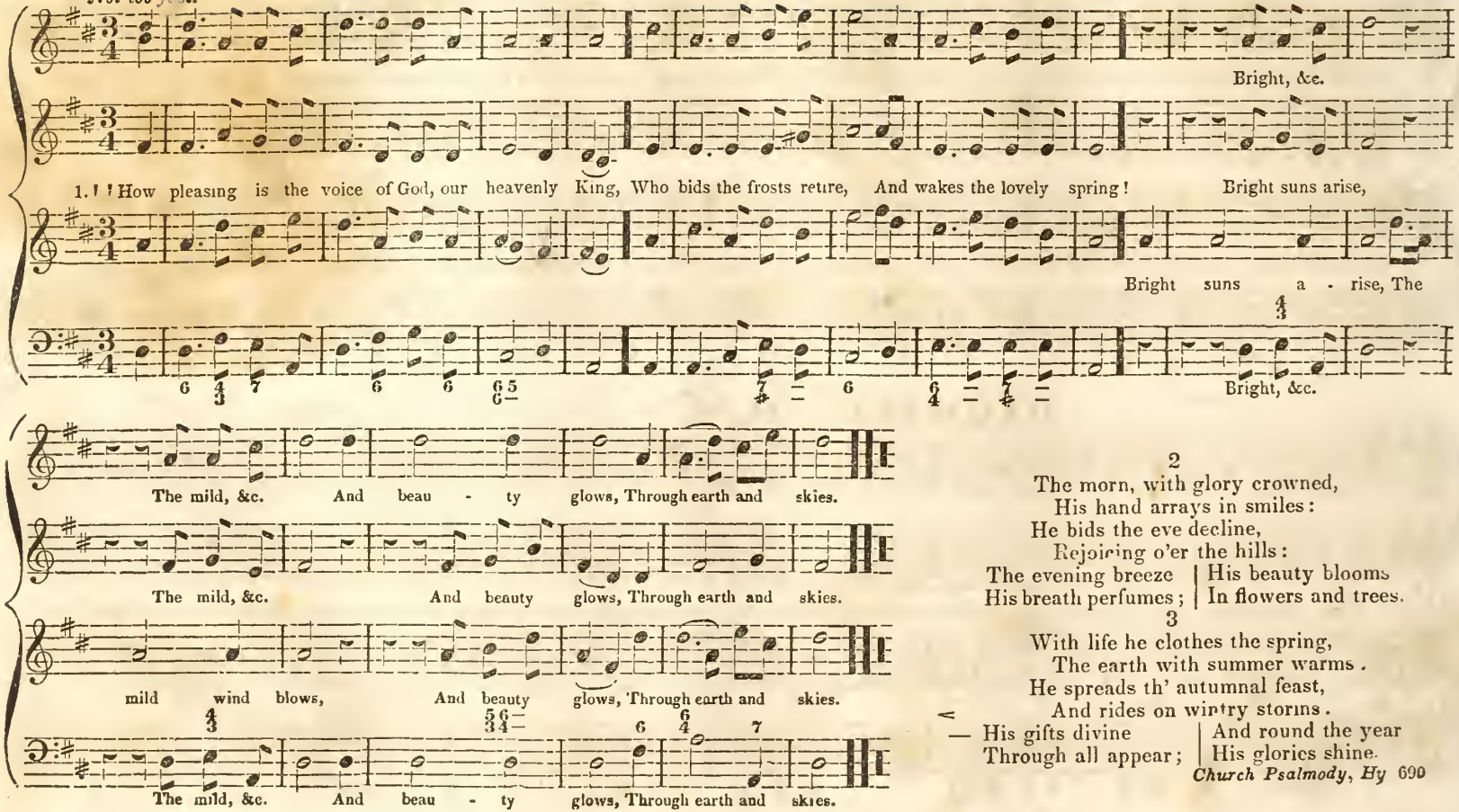
DARWELL. H. M.

Darwell.

3. All hail, triumphant Lord! Heaven with hosannas rings; While earth in humbler strains, Thy praise responsive sings: Worthy art thou, who once was slain Through endless years to live and reign."

Unison. Unison.

188 BEZA. H. M.



2

The morn, with glory crowned,
His hand arrays in smiles:
He bids the eve decline,
Rejoicing o'er the hills:
The evening breeze | His beauty blooms
His breath perfumes; | In flowers and trees.

3

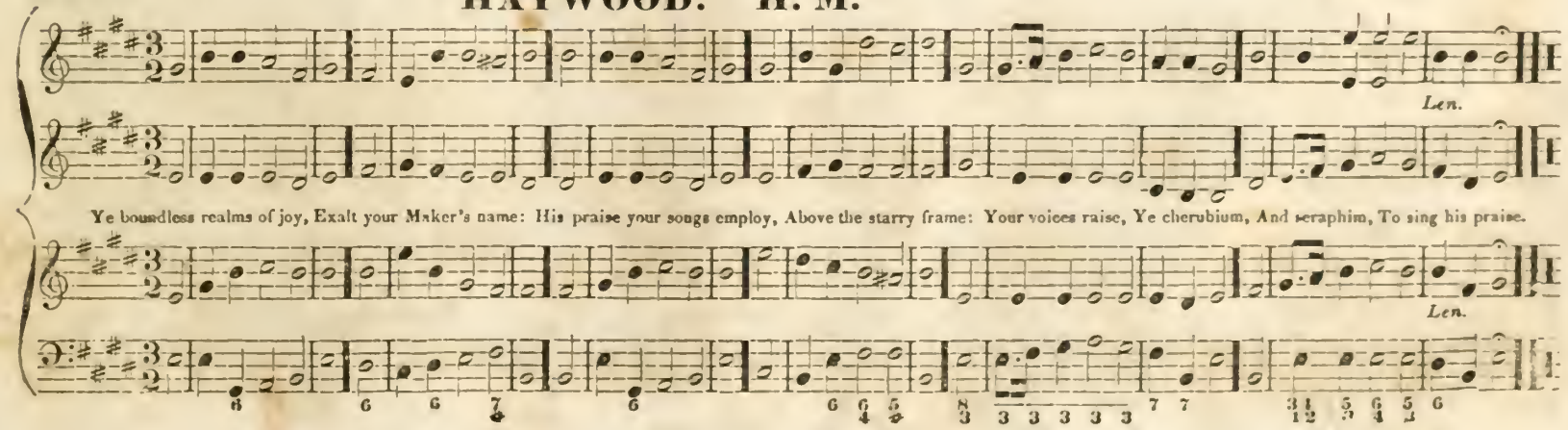
With life he clothes the spring,
The earth with summer warms.
He spreads th' autumnal feast,
And rides on wintry storms.
— His gifts divine | And round the year
Through all appear; | His glories shine.

Church Psalmody, Hy 690

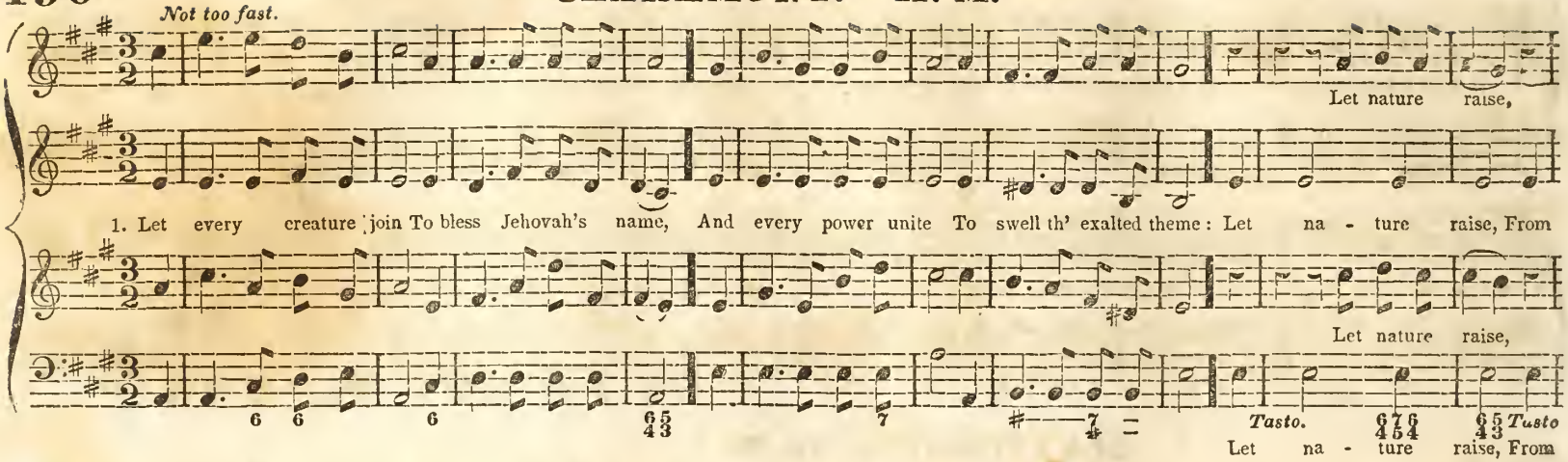
HADDAM. H. M.

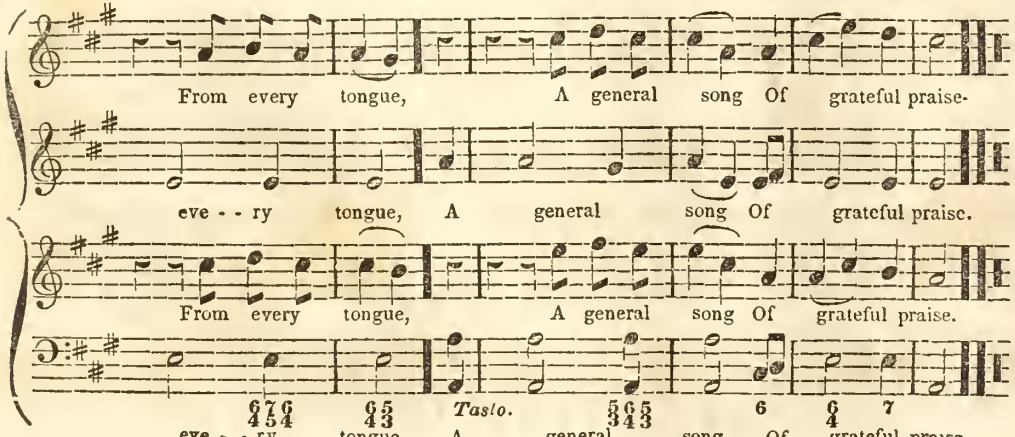
L. Mason.

HAYWOOD. H. M.



CLAREMONT. H. M.





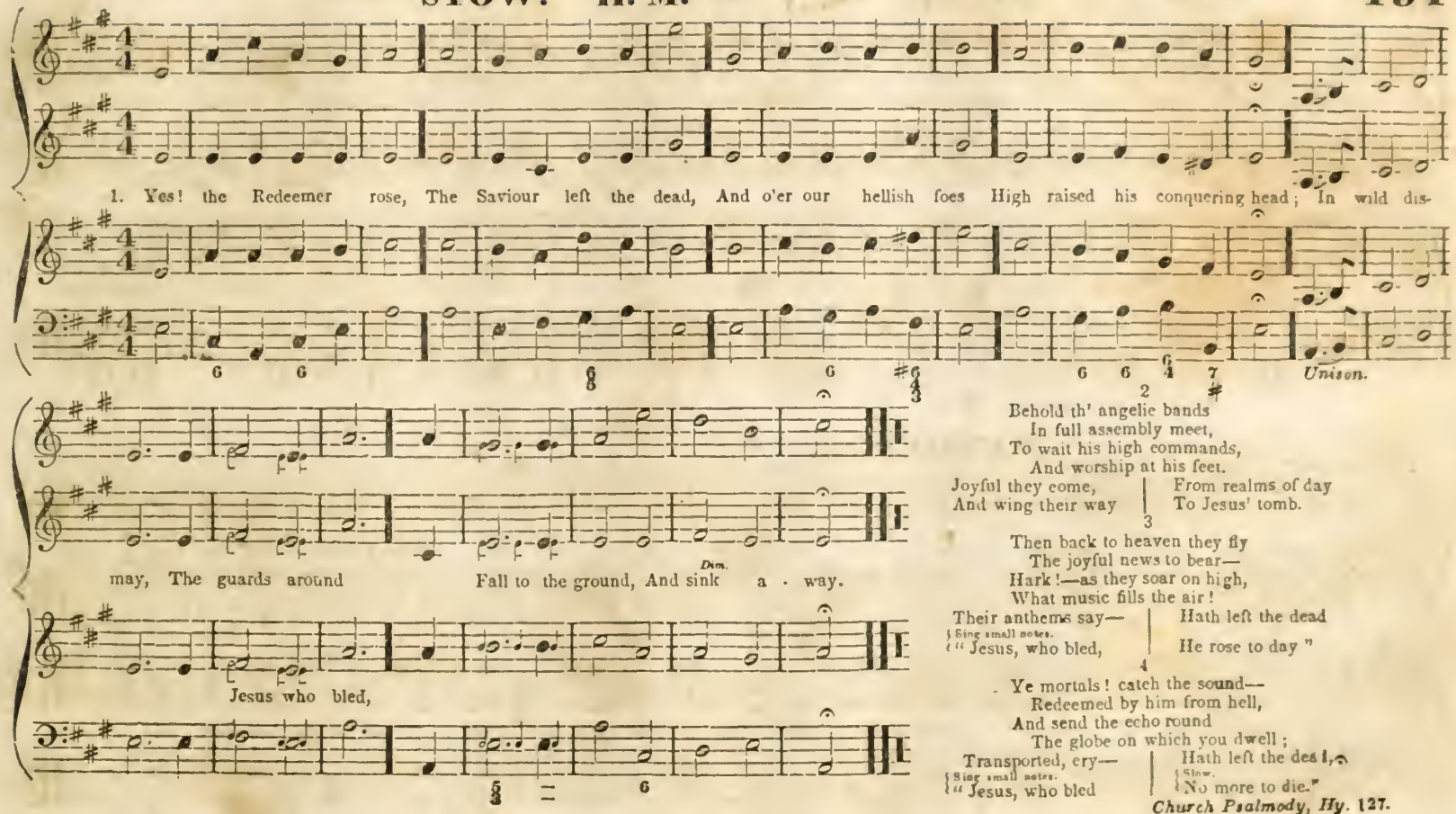
2

But oh! from human tongues
Should nobler praises flow;
And every thankful heart
With warm devotion glow!
Your voices raise, | Above the rest
Ye highly blest, | Declare his praise.

3

Assist me, gracious God;
My heart, my voice inspire;
Then shall I humbly join
The universal choir:
Thy grace can raise | And tune my song
My heart and tongue, | To lively praise.

Church Psalmody, Hy. 719



2

Behold th' angelic bands
In full assembly meet,
To wait his high commands,
And worship at his feet.

Joyful they come, | From realms of day
And wing their way | To Jesus' tomb.

3

Then back to heaven they fly
The joyful news to bear—
Hark!—as they soar on high,
What music fills the air!

Their anthems say— | Hath left the dead
{Sing small notes. " Jesus, who bled, | He rose to day "

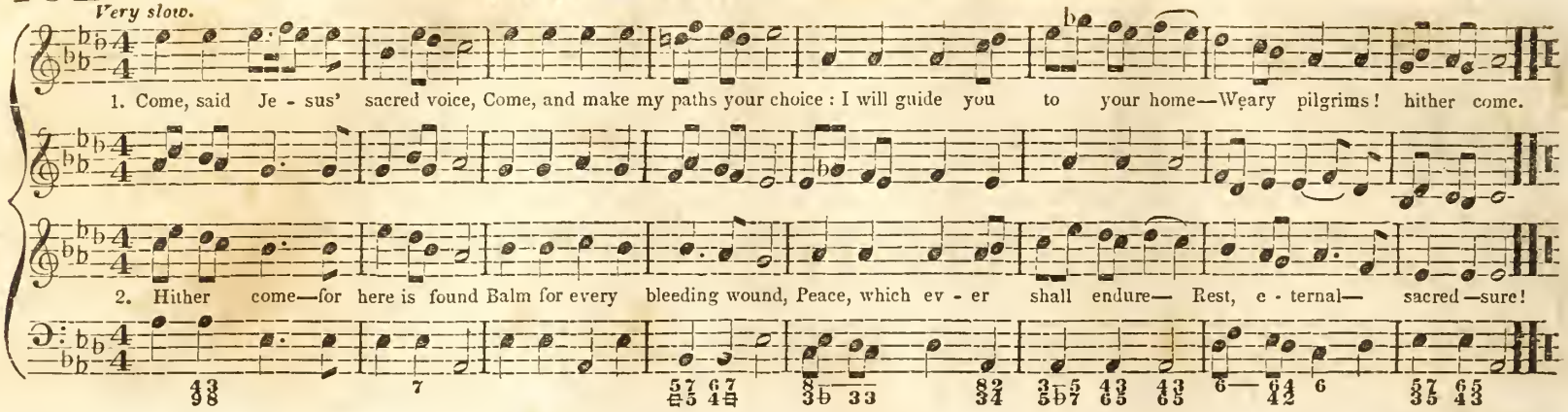
4

Ye mortals! catch the sound—
Redeemed by him from hell,
And send the echo round
The globe on which you dwell;

Transported, cry— | Hath left the dead,
{Sing small notes. " Jesus, who bled | {Slow. No more to die."

Church Psalmody, Hy. 127.

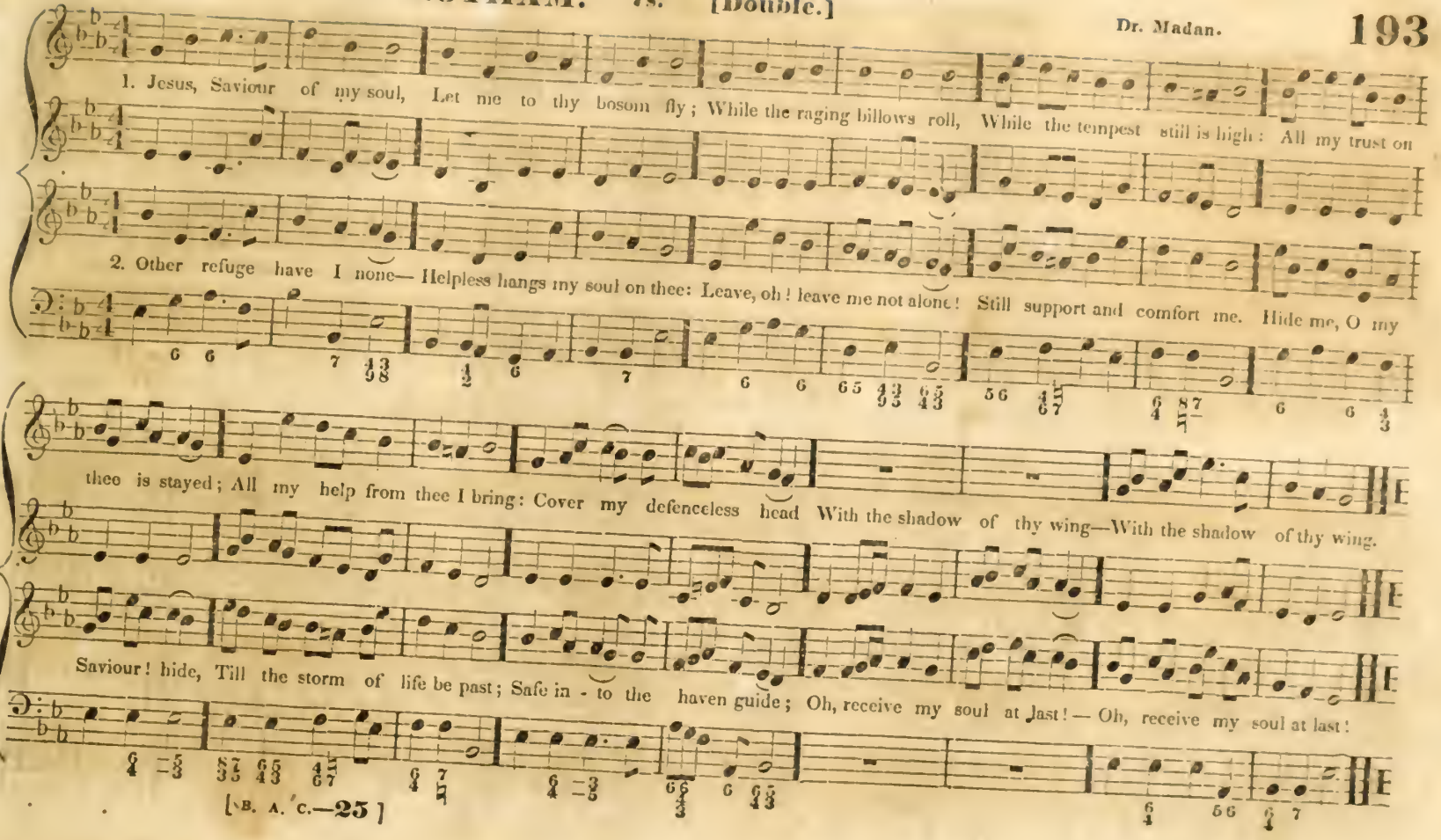
REED. 7s.



MATHESON. 7s.

HOTHAM. 7s. [Double.]

Dr. Madan.



AR.* 7s, 8s & 7s.

L. Mason.

Adagio.

1. Come said Jesus's sacred voice, Come, and make my paths your choice: I will guide you to your home, Wea - ry pilgrims! hither come.

2. Hither come, for here is found Balm for every bleeding wound, Peace, which ever shall en - dure, Rest, e - ternal, sacred, sure!

* This tune is taken from "Occasional Psalm and Hymn Tunes," by permission of the proprietor of that work.

DALLAS. 7s.

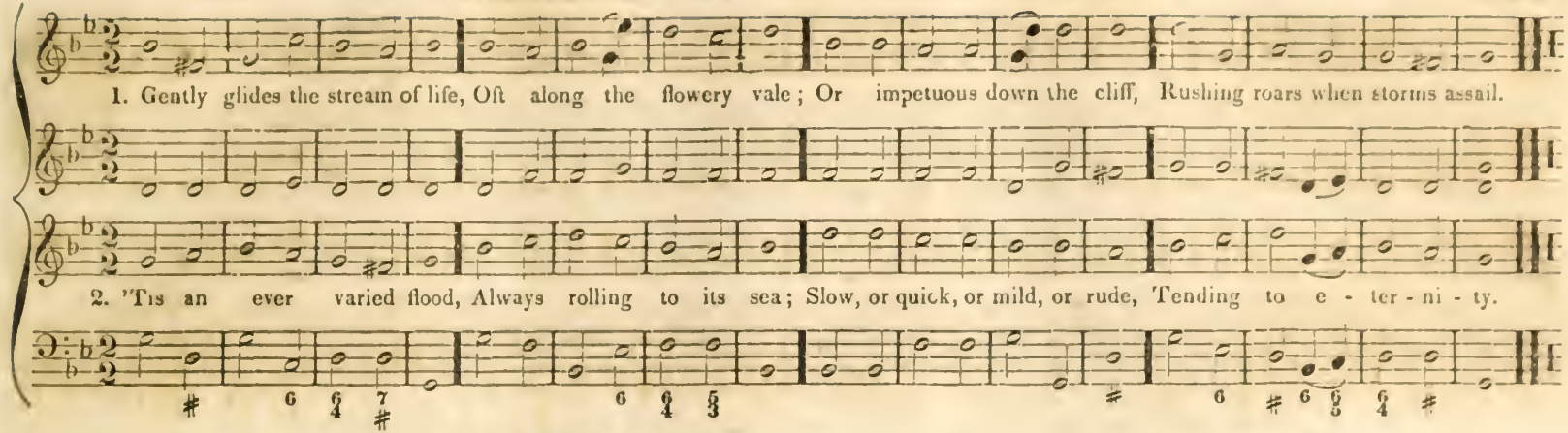
Subject from Cherubini.

Slow.

2d ending.

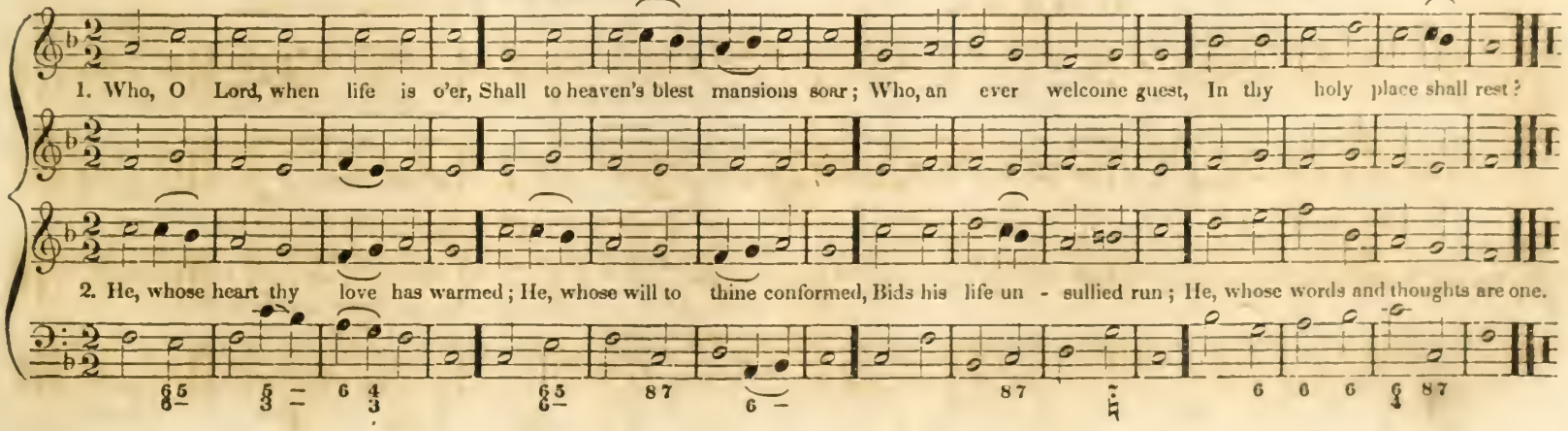
Keep me, Saviour, near thy side, Let thy counsel be my guide; Never let me from thee rove, Sweetly draw me by thy love.

NORWICH. 7s



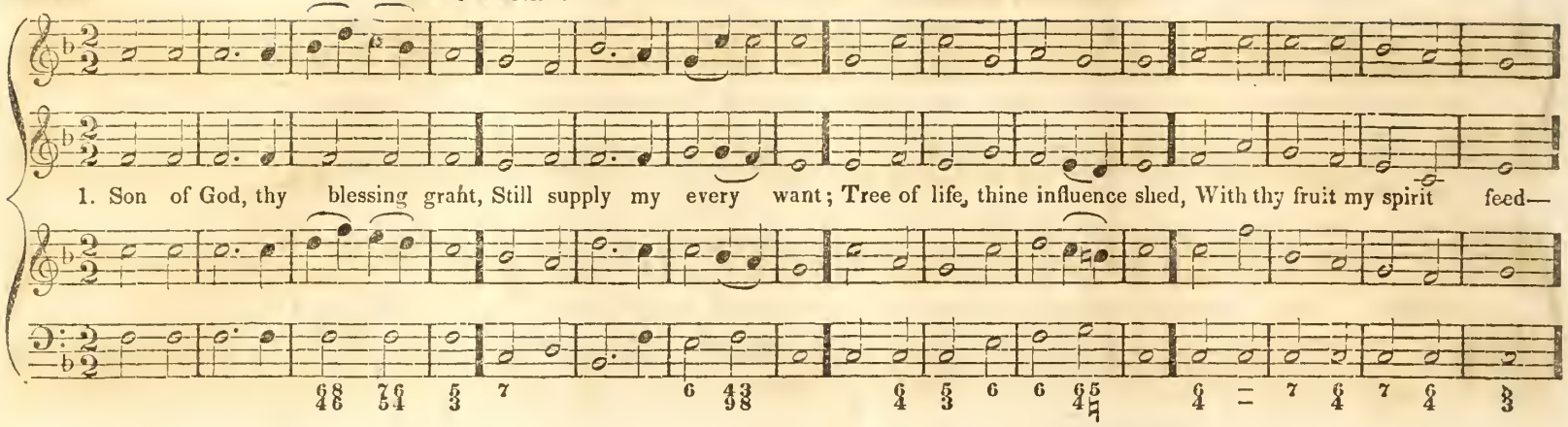
EDYFIELD. 7s.

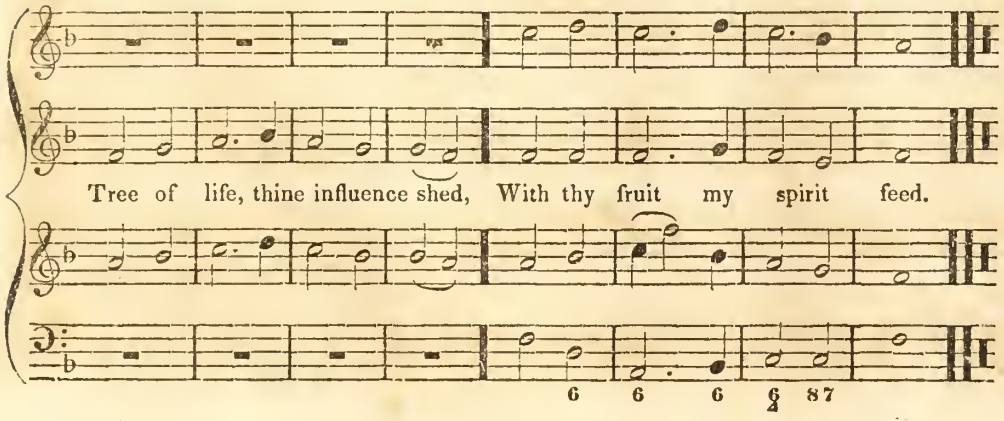
Latrobe.



TURIN. 7s.

Giardini.





1
Son of God, thy blessing grant,
Still supply my every want;
Tree of life, thine influence shed,
With thy fruit my spirit feed.

2
p. Tenderest branch, alas! am I;
Without thee, I droop and die;
Weaker than a bruised reed,
Help I every moment need.

3
— All my hopes on thee depend;
Love me, save me, to the end!
Give me thy supporting grace,
Take the everlasting praise.

Church Psalmody, Hy. 364.

BELLINGHAM. 7s.

2d ending.

God of mercy, God of grace! Hear our sad, repentant songs, Oh, restore thy suppliant race, Thou, to whom our praise belongs.

CORA. 7s.

Slow

Arranged from Righini.

1. *Af* Lord, we come be - fore thee now; At thy feet we humbly bow; Oh do not our suit disdain! Shall we seek thee, Lord, in vain—Shall we seek thee, Lord, in vain?

2. Lord, on thee our souls depend; In compassion now descend; Fill our hearts with thy rich grace; *mf* Tune our lips to sing thy praise—Tune our lips to sing thy praise.

GRANBY. 7s.

Keep me, Saviour, near thy side, Let thy counsel be my guide; Never let me from thee rove, Sweetly draw me — Sweetly draw me — Sweetly draw me by thy love.

ANFIELD. 7s.

Arranged from Wranisky.

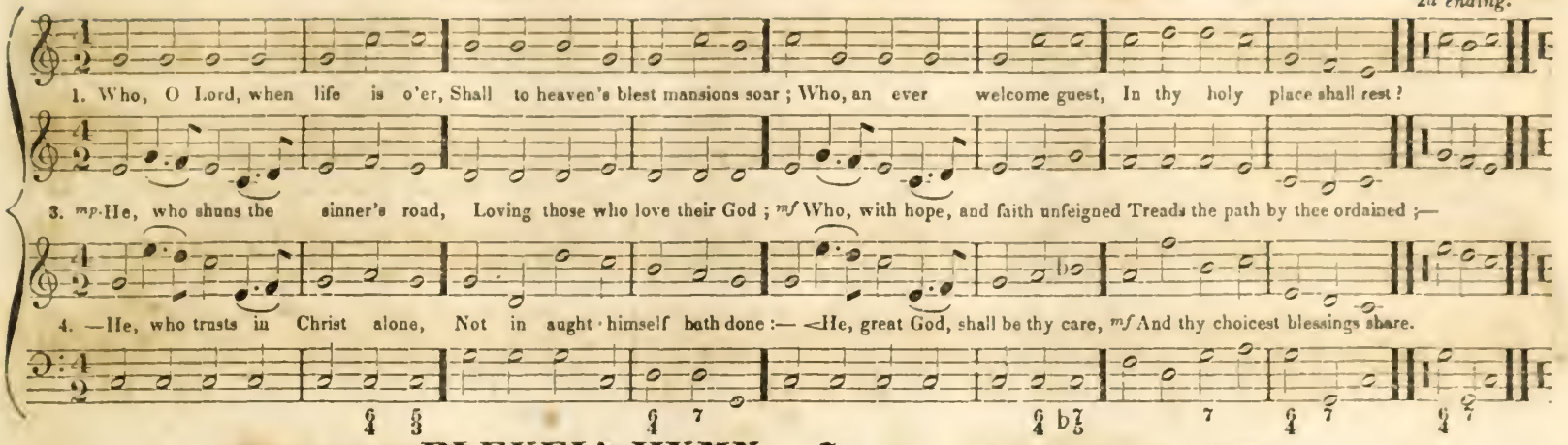
1. Sweet the time—exceed - ing sweet! When the saints togeth - er meet, When the Saviour is the theme, When they join to sing of him.

2. Sing we then e - ter - nal love, Such as did the Father move: He beheld the world un - done, Loved the world—and gave his Son.

WILSON. 7s.

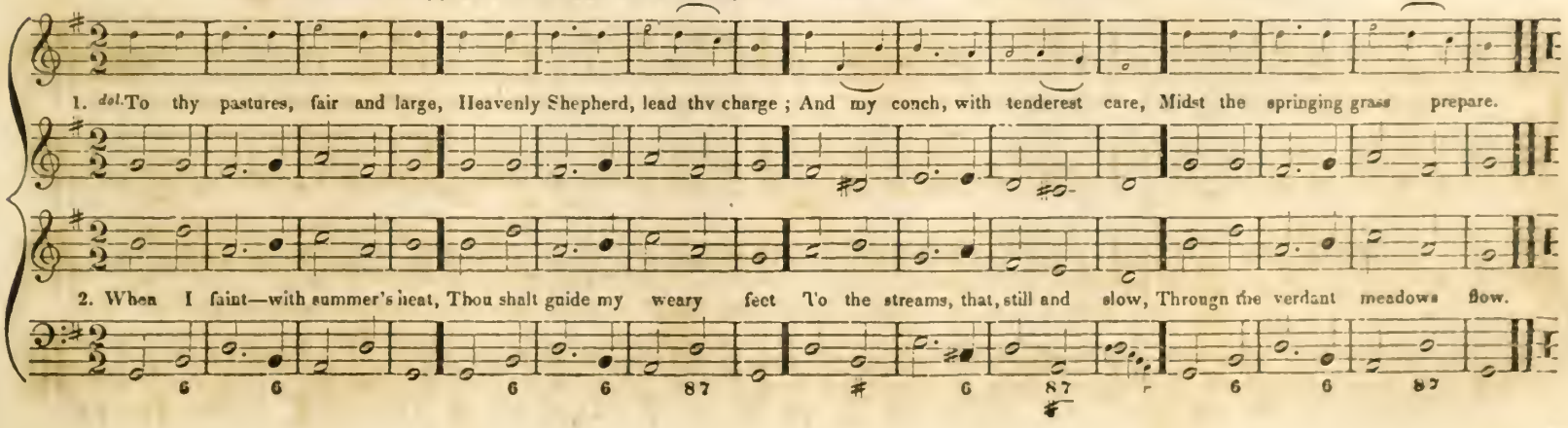
Wm. Nutting.

2d ending.

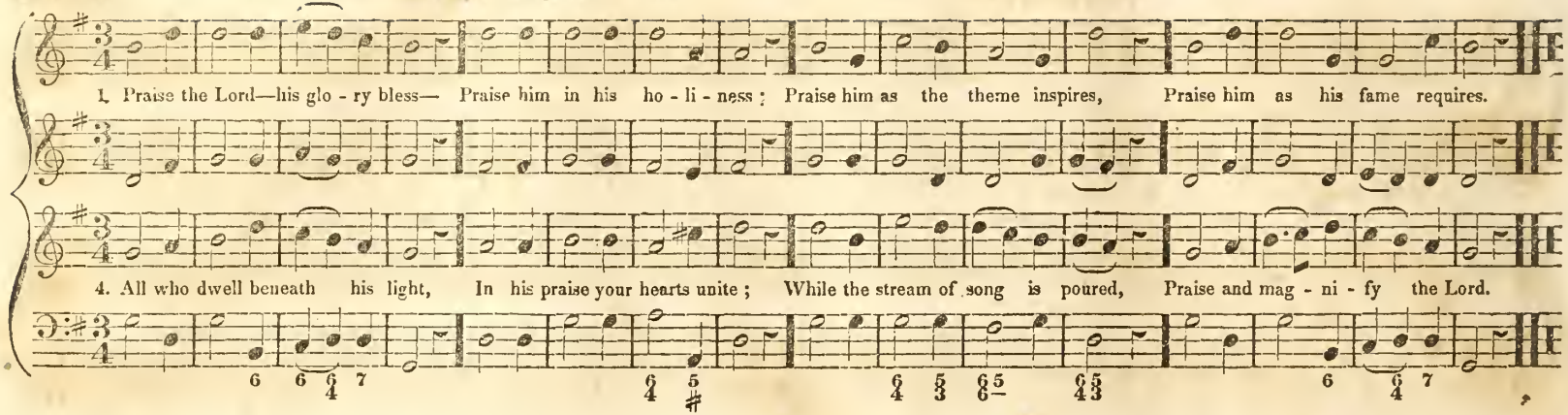


PLEYEL'S HYMN. 7s.

Pleyel.

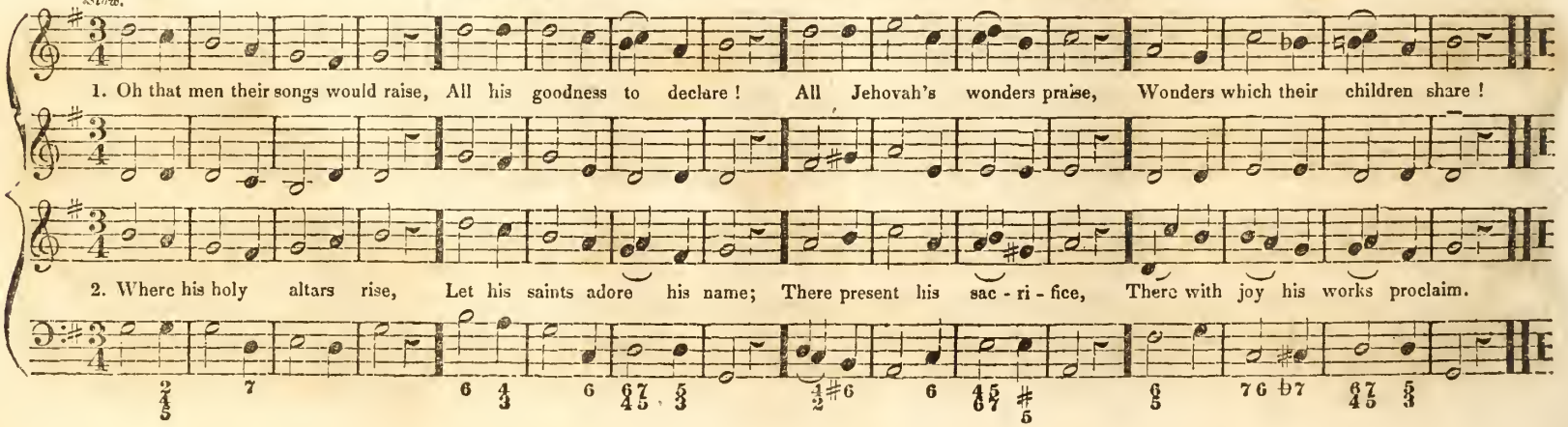


PILTON. 7s.



NAPLES. 7s.

Subject from Pleyel.



RUTLAND. 7s. 6 lines.

Subject from Winter.

D. C.

D. C.

1. Safely through anoth - er week, God has brought us on our way; Let us now a blessing seek, Waiting in his courts to-day

D. C.

Day of all the week the best, Emblem of e - ter - nal rest.

D. C.

End.

ALSEN. 7s.

F. L. Abel.

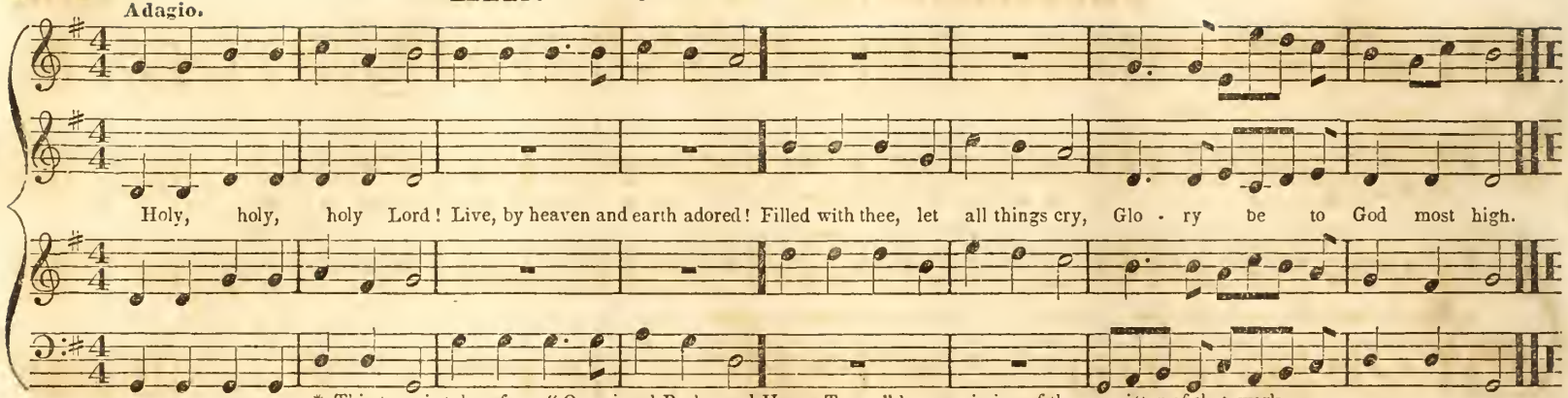
Slow.

1. Come! said Jesus' sacred voice, Come, and make my paths your choice: I will guide you to your home — Weary pil - grims! hither come.

2. Hither come—for here is found Balm for every bleeding wound, Peace, which ever shall endure — Rest, e - ter - nal — sacred — sure!

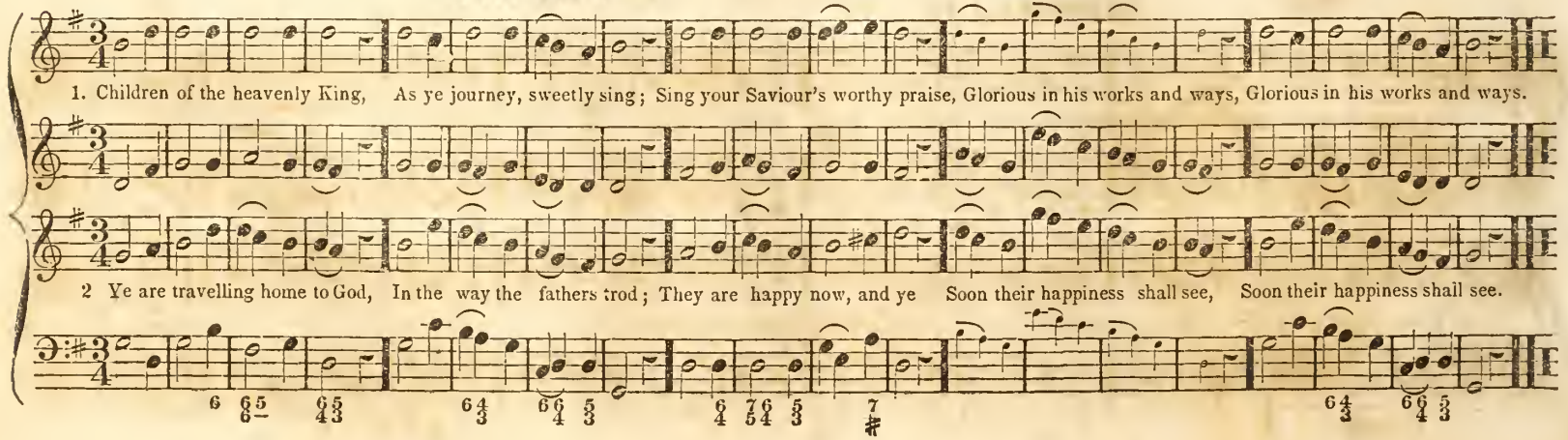
KIR.* 7s.

Adagio.



* This tune is taken from "Occasional Psalm and Hymn Tunes," by permission of the proprietor of that work.

ADULLUM. 7s.



SOUTHAMPTON. 7s

KIMBALL. 7s.

L. Mason.

NUREMBURG. 7s.

Slow

1. Praise to God!—im - mortal praise, For the love that crowns our days: Bounteous Source of every joy, Let thy praise our tongues employ.

2. All that spring, with bounteous hand, Scatters o'er the smiling land; All that liberal autumn pours From her rich, o'erflowing stores,—

3. These, to that dear Source wo owe Whence our sweetest comforts flow; These, through all my happy days, Claim my cheerful songs of praise.

HEREFORD. 7s.

Dr. John Clarke Whitfield,
Organist of Hereford Cathedral, and Prof. Mus. Camb.

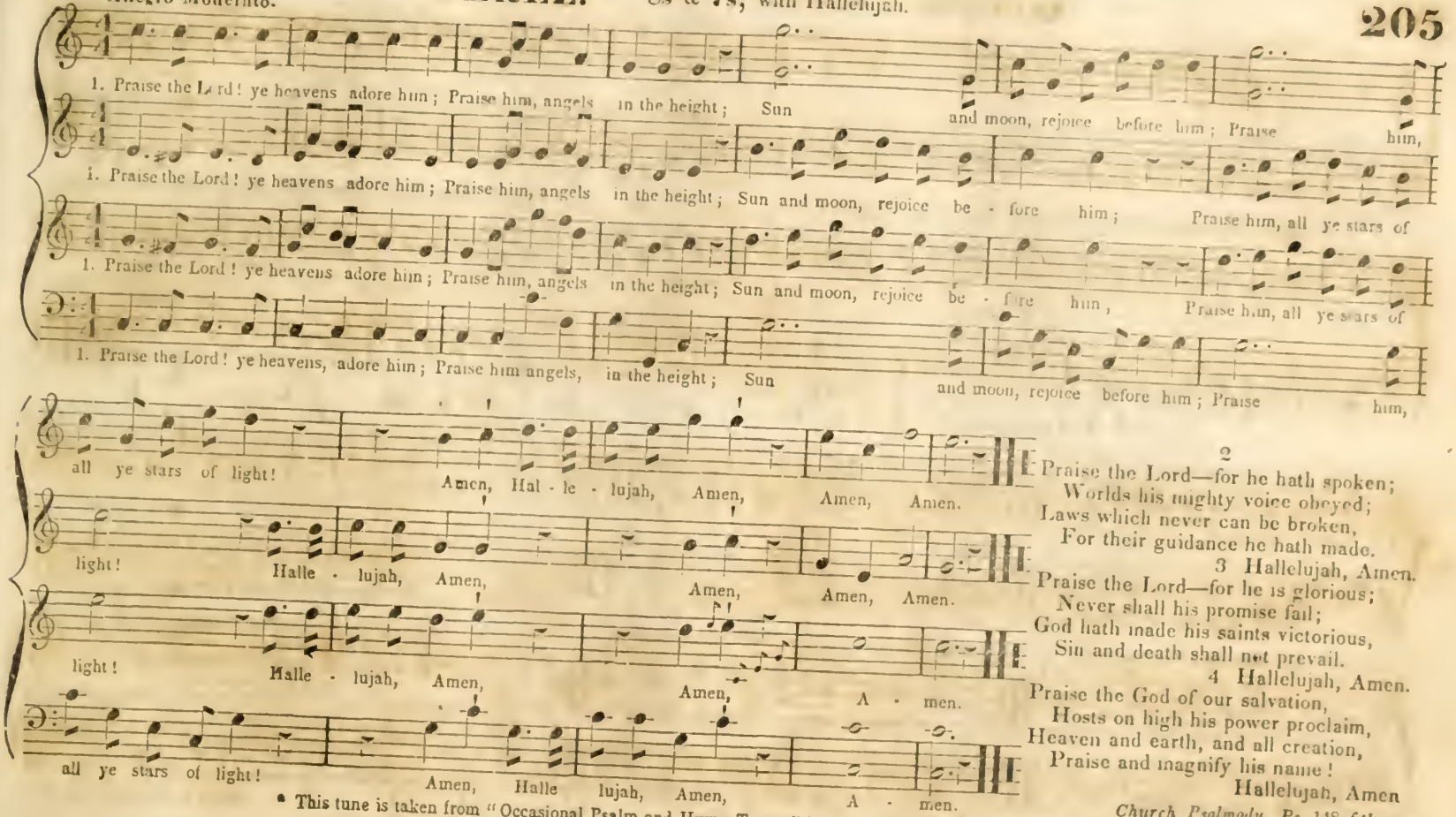
1. On thy church, O Power divine, Cause thy glorious face to shine; Till the nations from afar Hail her as their guiding star

2. Then shall God, with lavish hand, Scatter blessings o'er the land; And the world's remotest bound With the voice of praise resound.

Allegro Moderato.

PEREZ.*

8s & 7s, with Hallelujah.



2

Praise the Lord—for he hath spoken;
Worlds his mighty voice obeyed;
Laws which never can be broken,
For their guidance he hath made.
3 Hallelujah, Amen.

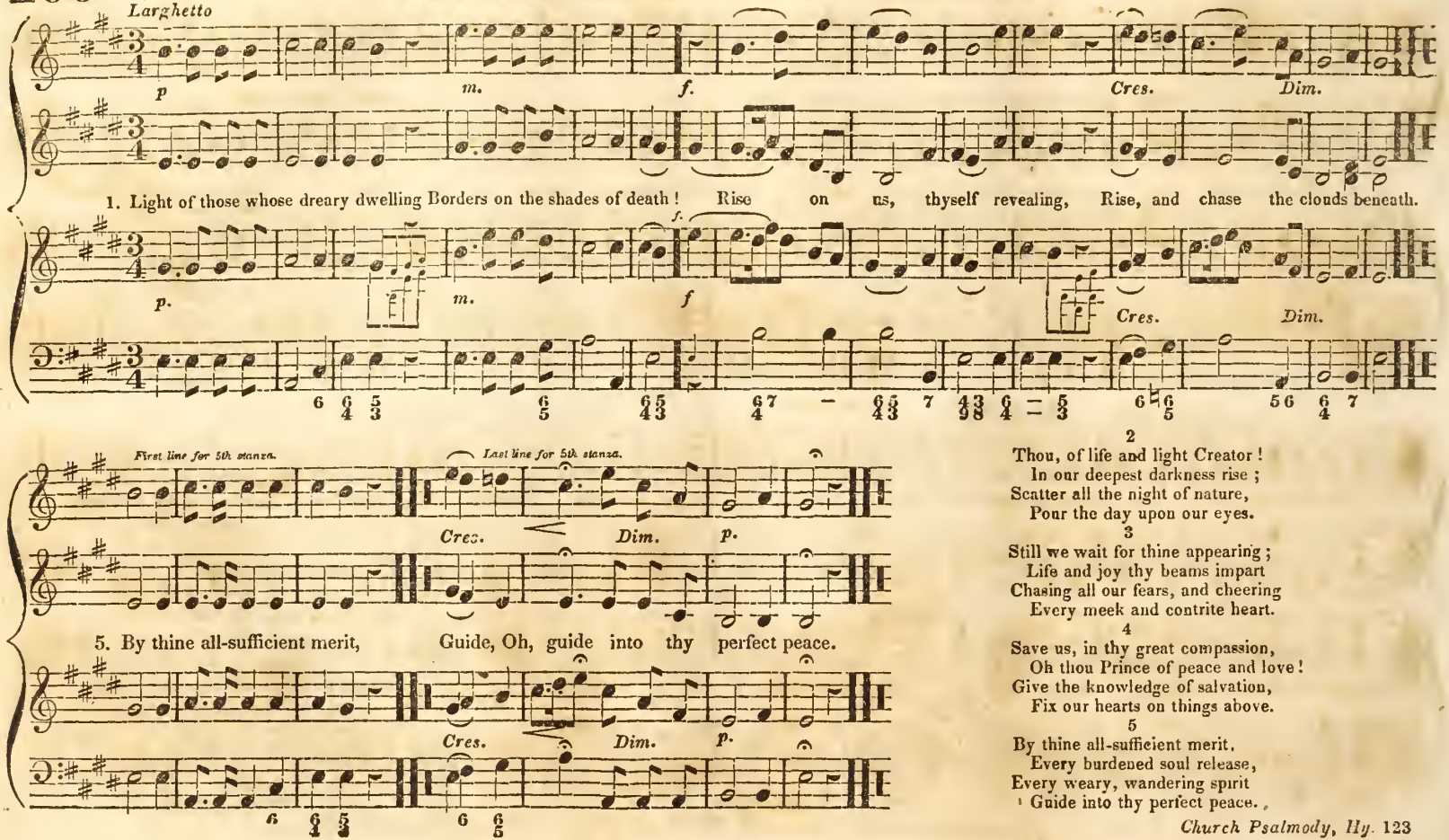
Praise the Lord—for he is glorious;
Never shall his promise fail;
God hath made his saints victorious,
Sin and death shall not prevail.
4 Hallelujah, Amen.

Praise the God of our salvation,
Hosts on high his power proclaim,
Heaven and earth, and all creation,
Praise and magnify his name!
Hallelujah, Amen

Church Psalmody, Ps. 148, *6th v.*

* This tune is taken from "Occasional Psalm and Hymn Tunes" by permission of the proprietor of that work.

HALAM. 8s & 7s.



2
Thou, of life and light Creator!
In our deepest darkness rise;
Scatter all the night of nature,
Pour the day upon our eyes.

3
Still we wait for thine appearing;
Life and joy thy beams impart
Chasing all our fears, and cheering
Every meek and contrite heart.

4
Save us, in thy great compassion,
Oh thou Prince of peace and love!
Give the knowledge of salvation,
Fix our hearts on things above.

5
By thine all-sufficient merit,
Every burdened soul release,
Every weary, wandering spirit
Guide into thy perfect peace.

Church Psalmody, Hy. 123

CESAREA. 8s & 7s

Subject from Mozart.

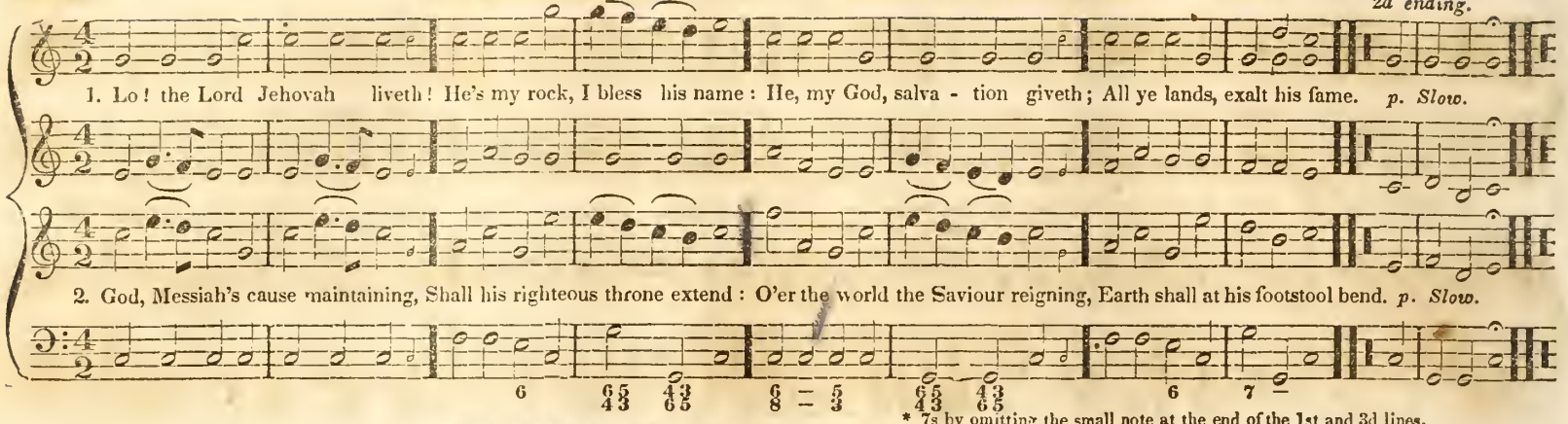
DANE. 8s & 7s.*

Arranged from Beethoven.

* An easier arrangement of this tune may be found in the Choir.

WILMOT. 8s & 7s, or 7s. *

Arranged from Weber.



* 7s by omitting the small note at the end of the 1st and 3d lines.

MOUNT VERNON. 8s & 7s.*

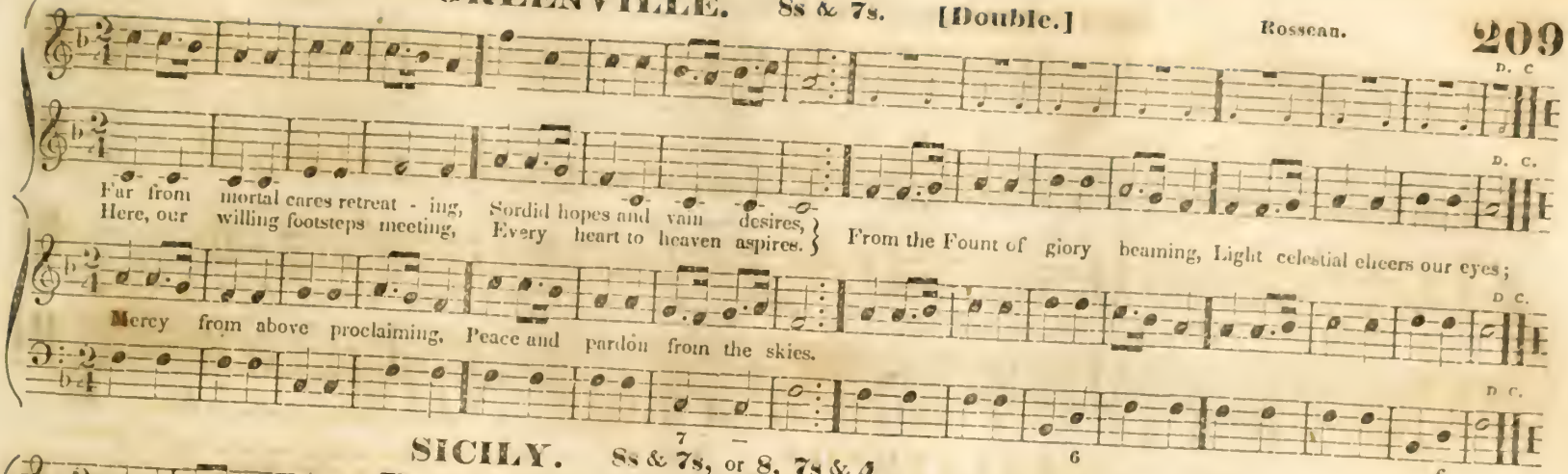
The Tenor, or the Tenor and Base may be omitted.

L. Mason.

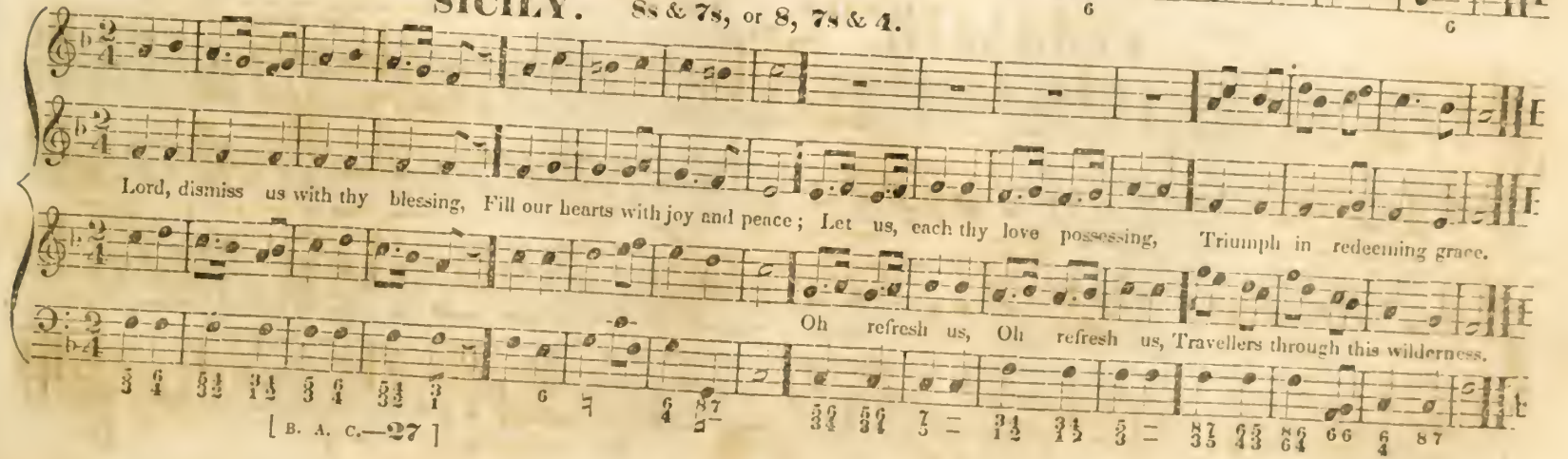
* Originally written on the occasion of the death of a young Lady, a member of Mount Vernon School, Boston.

GREENVILLE. 8s & 7s. [Double.]

Rossean.



SICILY. 8s & 7s, or 8, 7s & 4.



WORTHING. 8s & 7s.

Schelz.

TAMWORTH. 8s, 7s & 4.

Lockhart.

2 Praise the Lord—for he hath spoken;
Worlds his mighty voice obeyed;
Laws which never can be broken,
For their guidance he hath made.
Hallelujah, Amen.

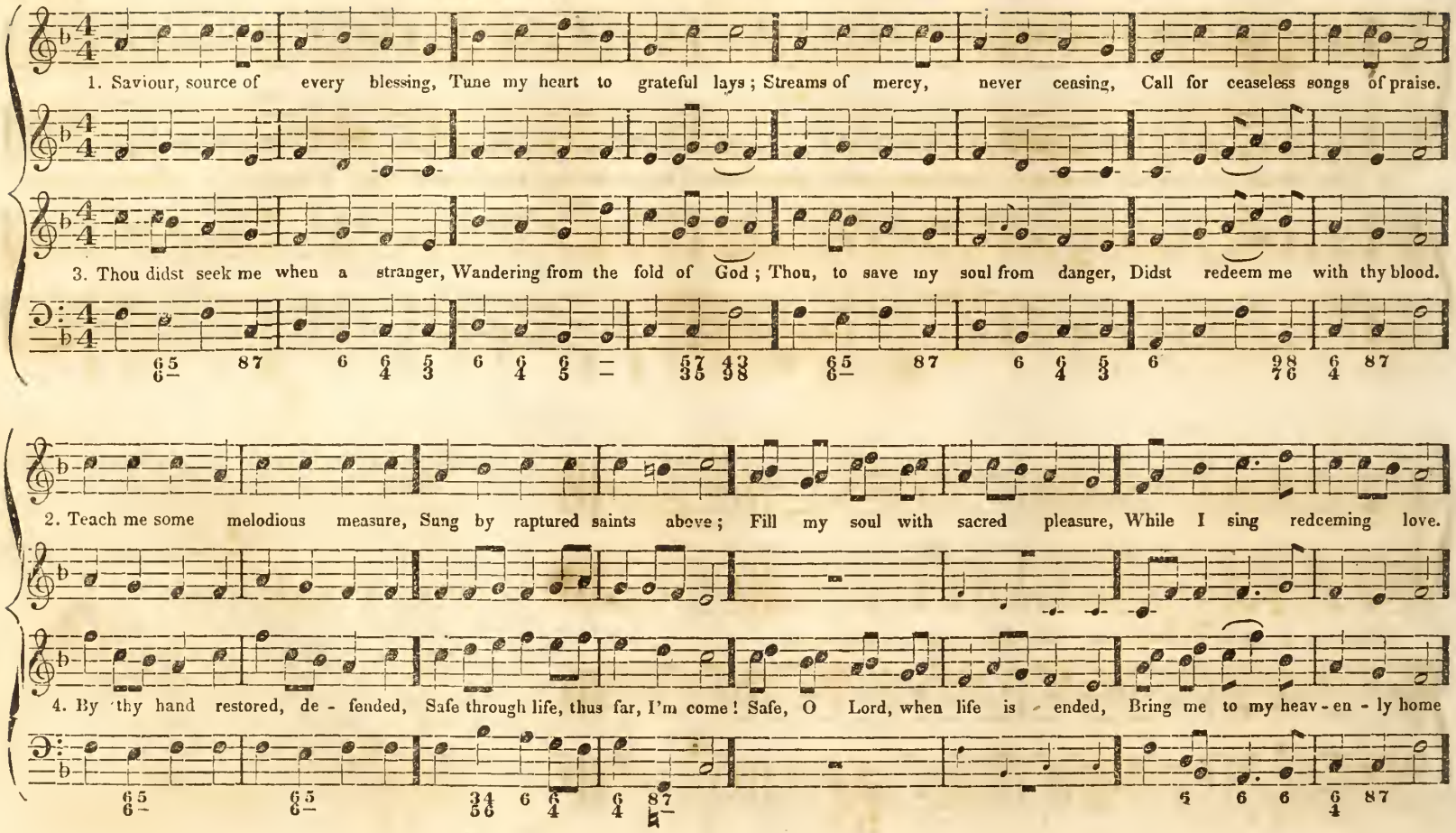
3 Praise the Lord—for he is glorious;
Never shall his promise fail;
God hath made his saints victorious,
Sin and death shall not prevail.
Hallelujah, Amen.

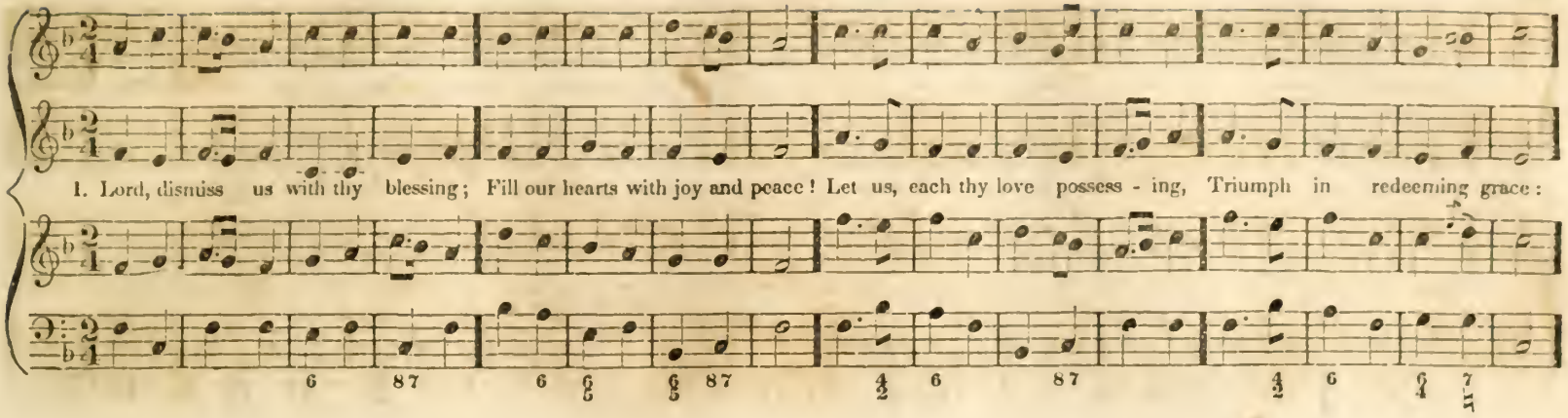
4 Praise the God of our salvation,
Hosts on high his power proclaim;
Heaven and earth and all creation,
Praise and magnify his name;
Hallelujah, Amen.

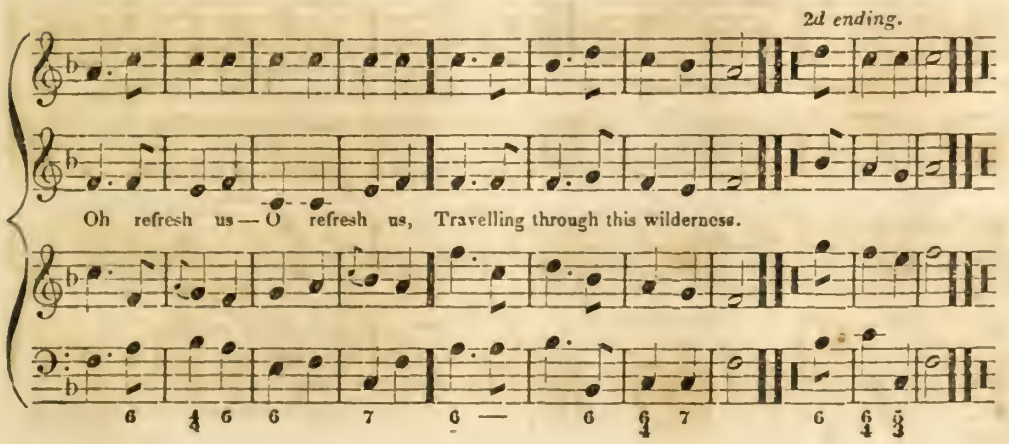
Church Psalmody, Ps. 148, 6th Pt

SMYRNA. 8s & 7s.

Mozart.







2

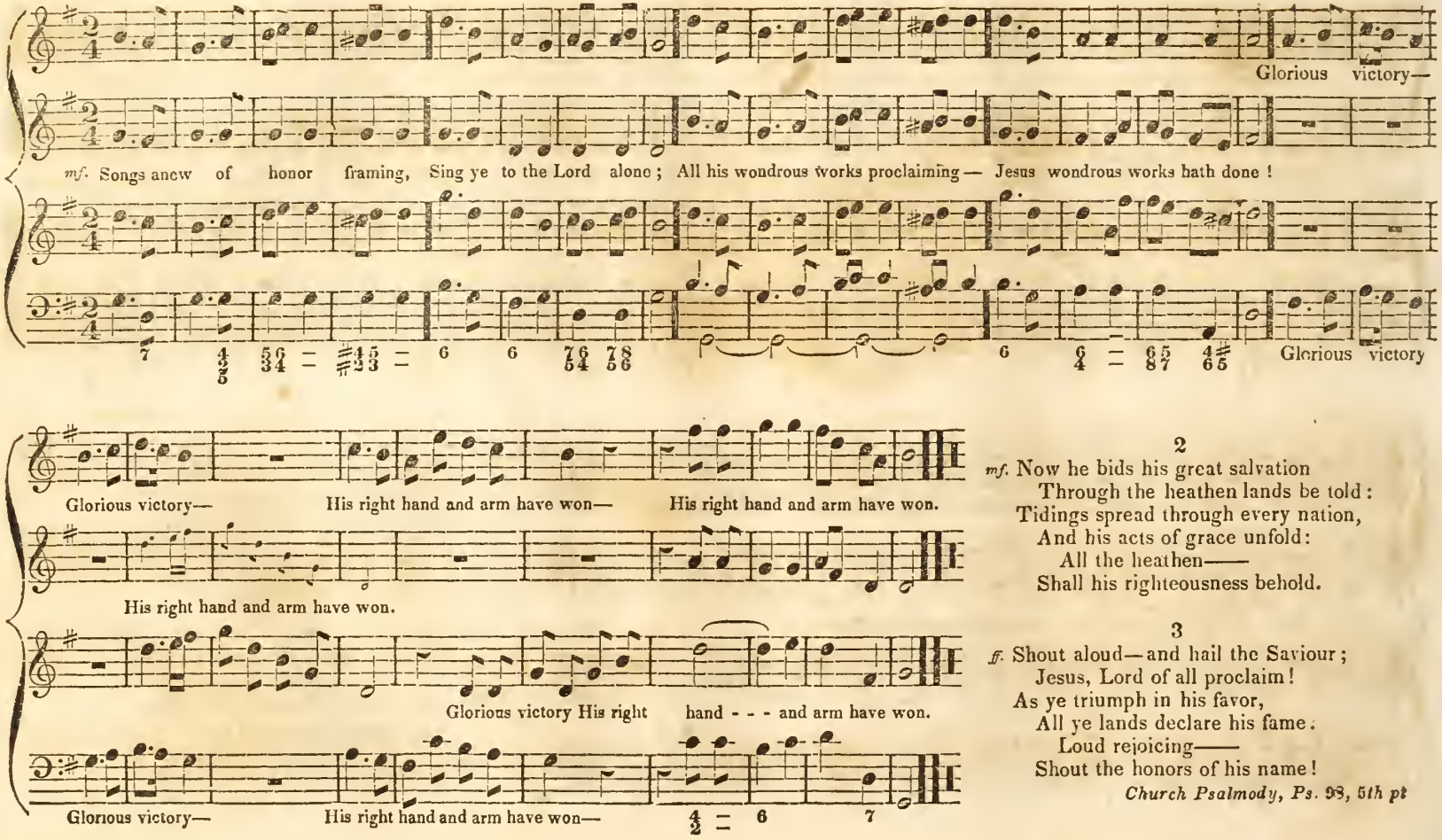
Thanks we give, and adoration,
For thy gospel's joyful sound;
May the fruits of thy salvation
In our hearts and lives abound!
May thy presence
With us evermore be found!

3

Then, whene'er the signal's given,
Us from earth to call away,
f. Borne on angels' wings to heaven,
Glad the summons to obey—
mp. May we ever
mf Reign with Christ in endless day!

Church Psalmody, Hy. 475.

SARID. 8s, 7s & 4.



2

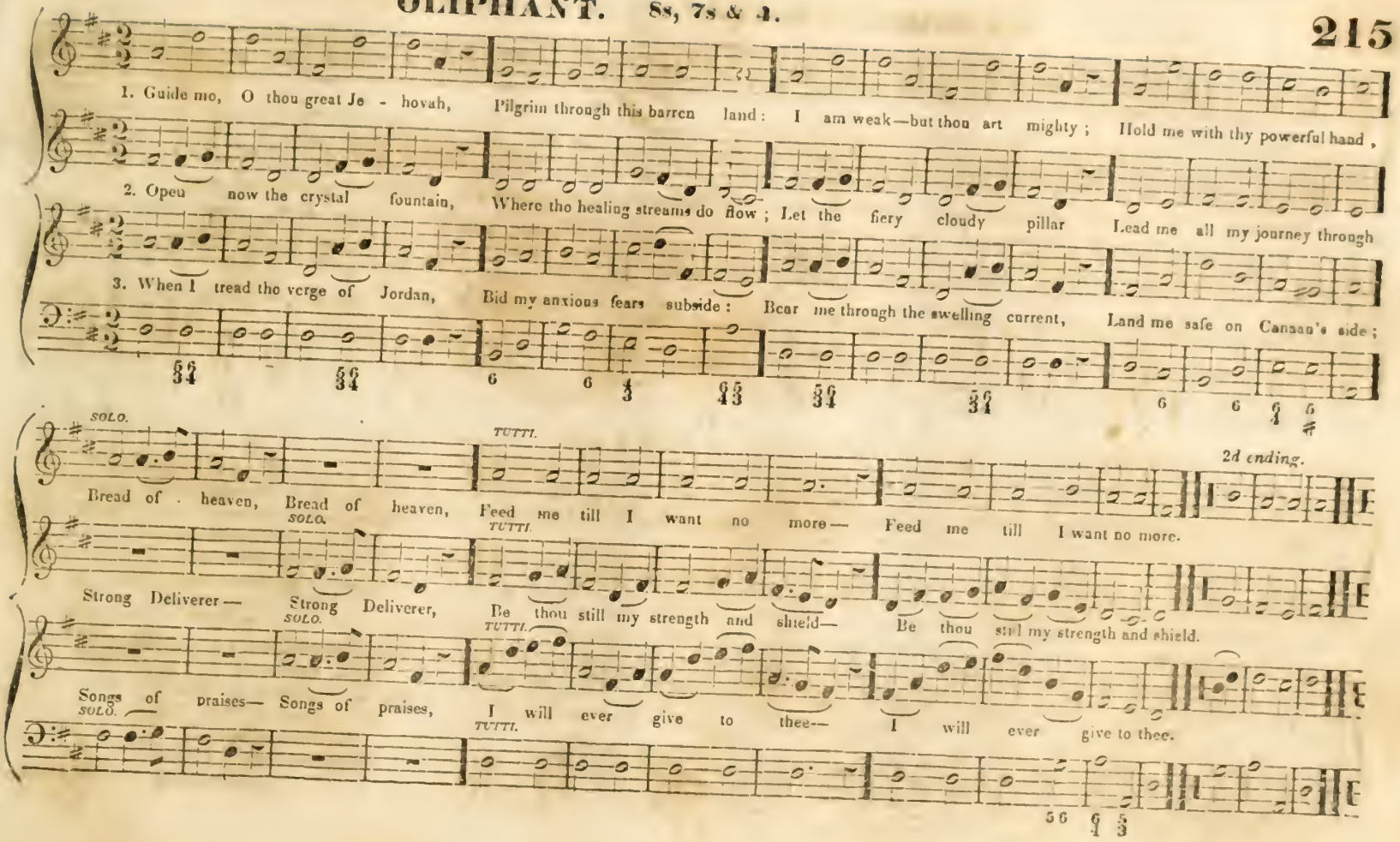
mf. Now he bids his great salvation
Through the heathen lands be told:
Tidings spread through every nation,
And his acts of grace unfold:
All the heathen——
Shall his righteousness behold.

3

ff. Shout aloud—and hail the Saviour;
Jesus, Lord of all proclaim!
As ye triumph in his favor,
All ye lands declare his fame:
Loud rejoicing——
Shout the honors of his name!

Church Psalmody, Ps. 98, 5th pt

OLIPHANT. 8s, 7s & 4.



EBER. 8s, 7s & 4.

2

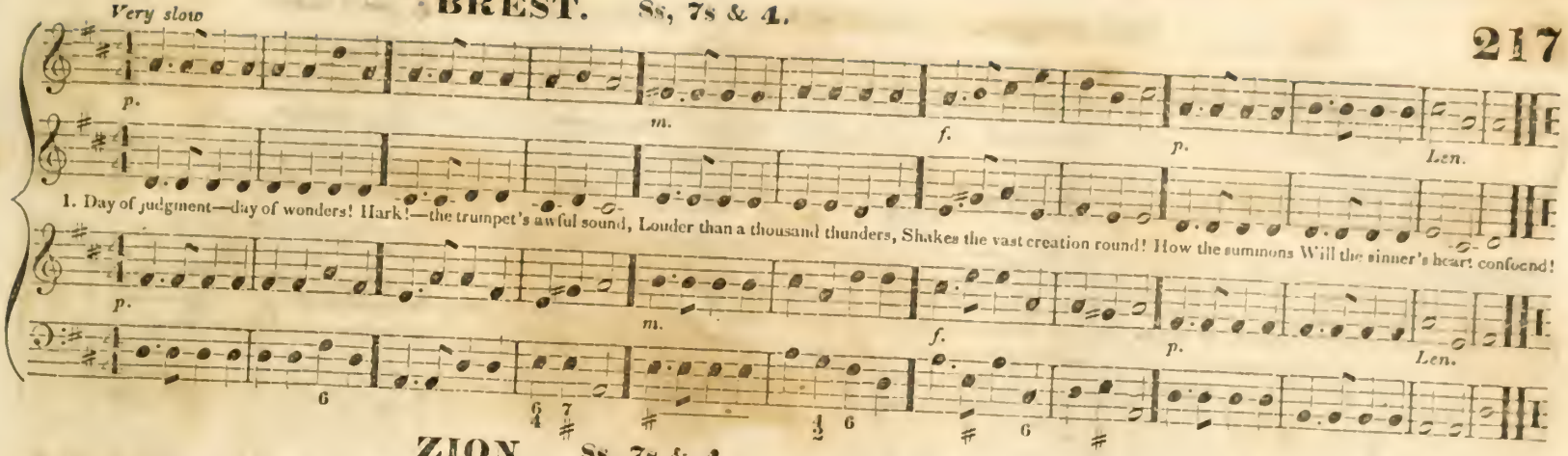
f. Lo! thy son is risen in glory,
God himself appears thy friend;
All thy foes shall flee before thee;
Here their boasted triumphs end:
Great deliverance
Zion's King will surely send

3

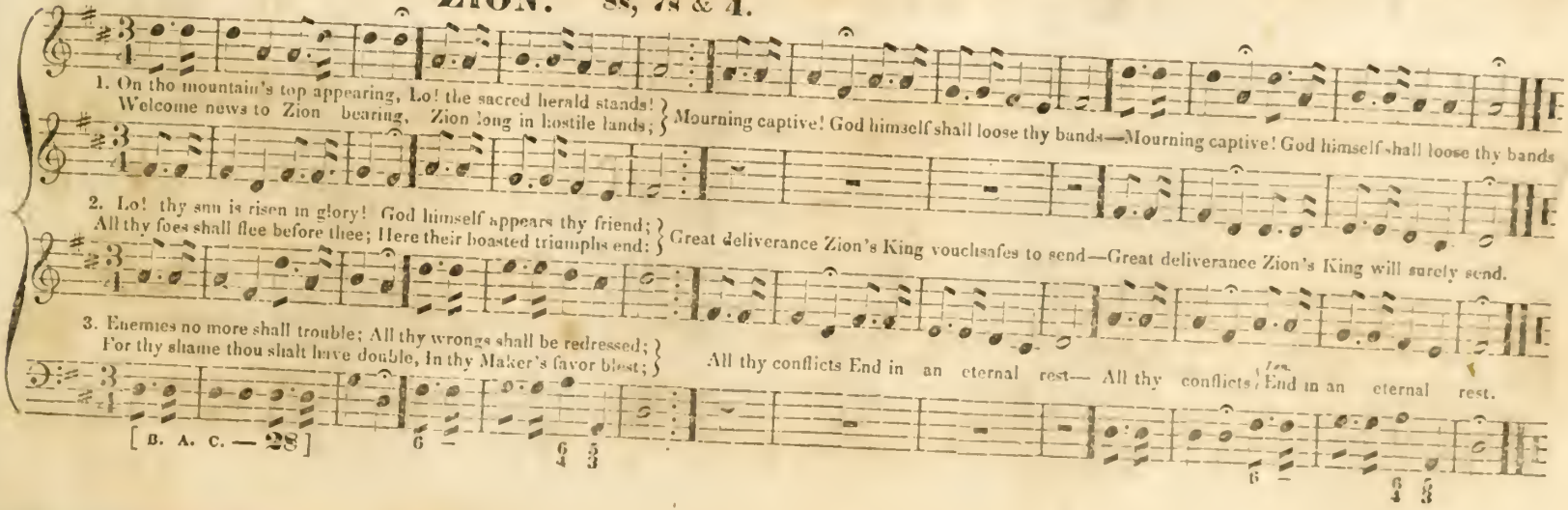
Enemies no more shall trouble;
All thy wrongs shall be redressed;
For thy shame thou shalt have double,
In thy Maker's favor blest;
All thy conflicts
Len End in an eternal rest.

Church Psalmody, Hy. 523.

BREST. 8s, 7s & 4.

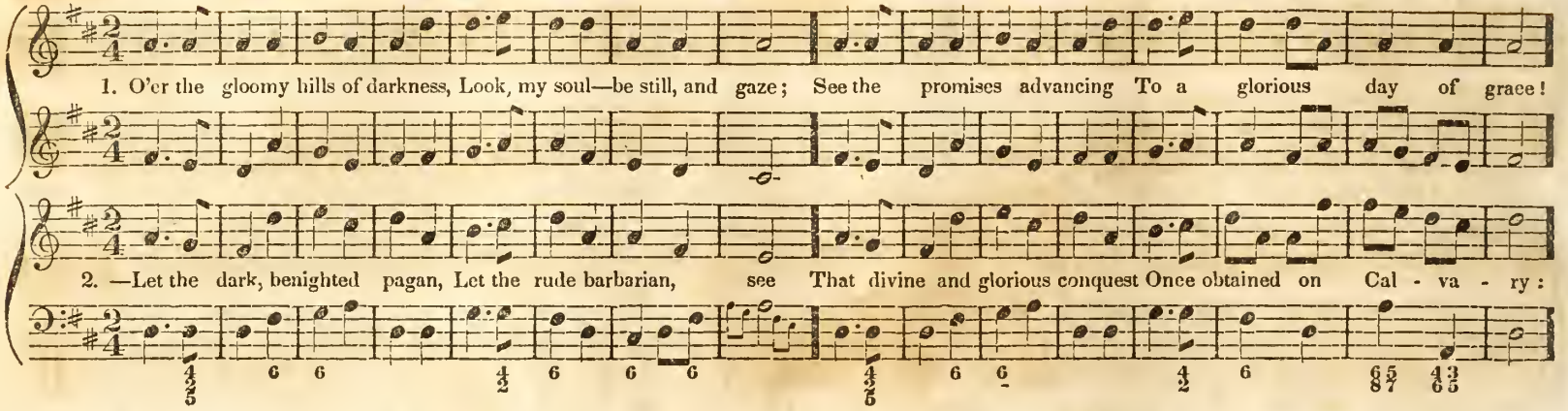


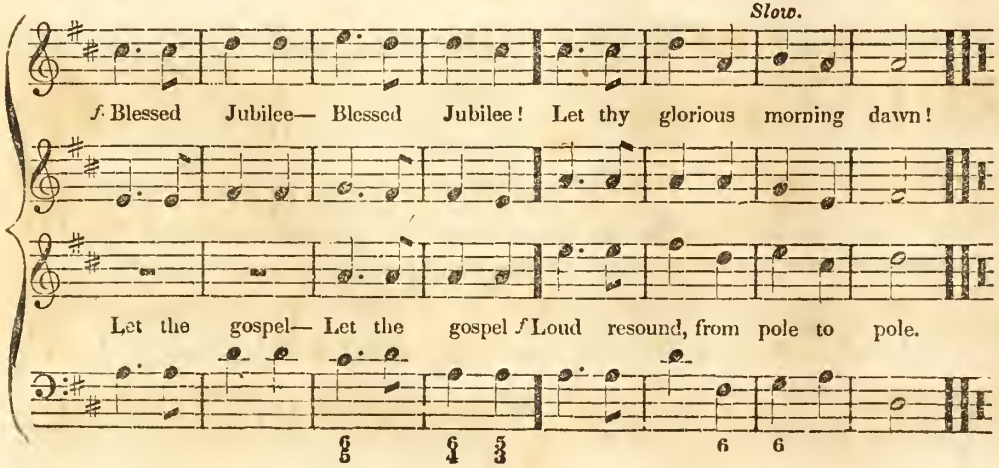
ZION. 8s, 7s & 4.



SIBERIA. 8s, 7s & 4.

S. B. Pond.





3

Kingdoms wide, that sit in darkness
Grant them, Lord, the glorious light;
Now, from eastern coast to western,
May the morning chase the night;
Let redemption,
Freely purchased, win the day!

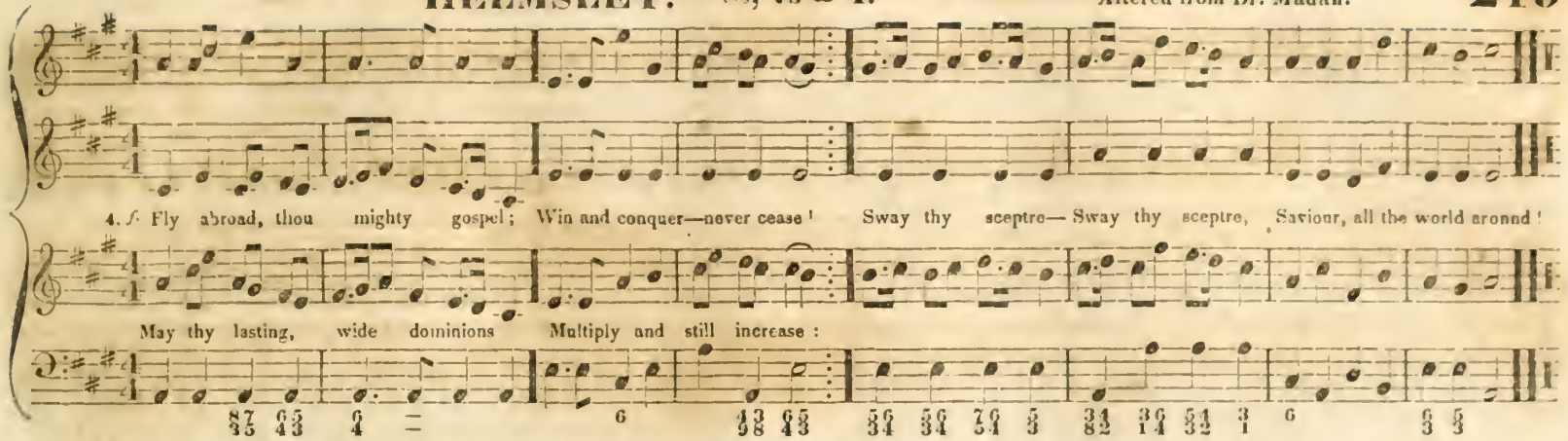
4

f. Fly abroad, thou mighty gospel;
Win and conquer—never cease!
May thy lasting, wide dominions
Multiply, and still increase:
Sway thy sceptre,
Saviour, all the world around!

Church Psalmody, Hy. 493.

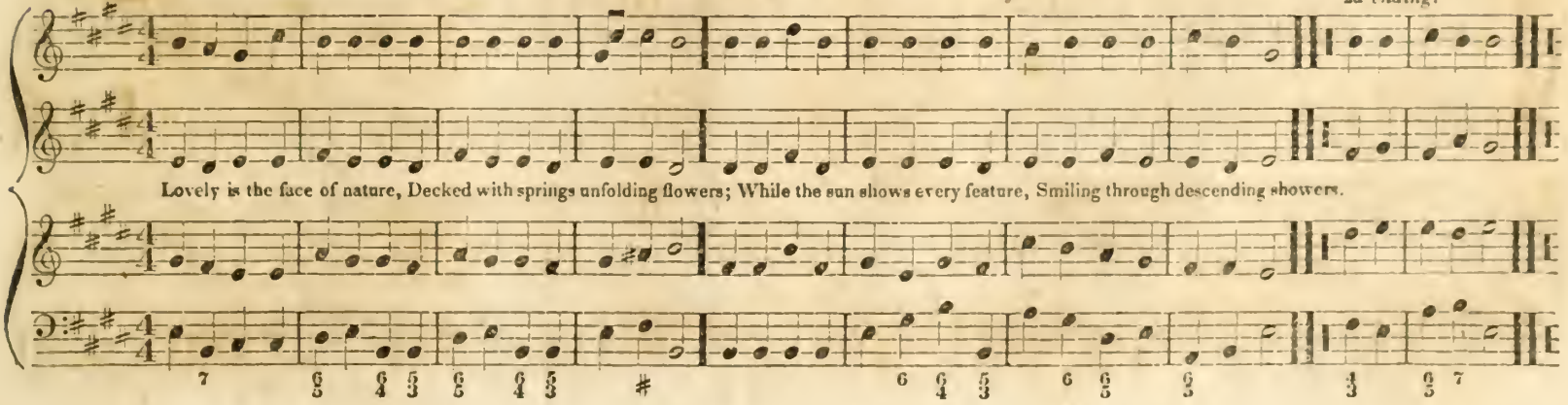
HELMSLEY. 8s, 7s & 4.

Altered from Dr. Madan.



MESSINA. 8s & 7s, or 8, 7s & 4.

Kozeluch.



AMERICA. 6s & 4s. National Hymn.

Words by S. F. Smith.

1 My country ! 'tis of thee, Sweet land of liberty—Of thee I sing : Land, where my fathers died; Land of the pilgrim's pride; From every mountain-side, Let freedom ring.

2. My native country ! thee—Land of the noble free—Thy name I love : I love thy rocks and rills, Thy woods and templed hills ; My heart with rapture thrills, Like that above.

3. Let music swell the breeze, And ring from all the trees Sweet freedom's song: Let mortal tongues awke, Let all that breathe partake, Let rocks their silence break, The sound prolong.

4. Our father's God! to thee—Author of liberty! To thee we sing; Long may our land be bright, With freedom's holy light—Protect us by thy might, Great God, our King !

ITALIAN HYMN. 6s & 4s.

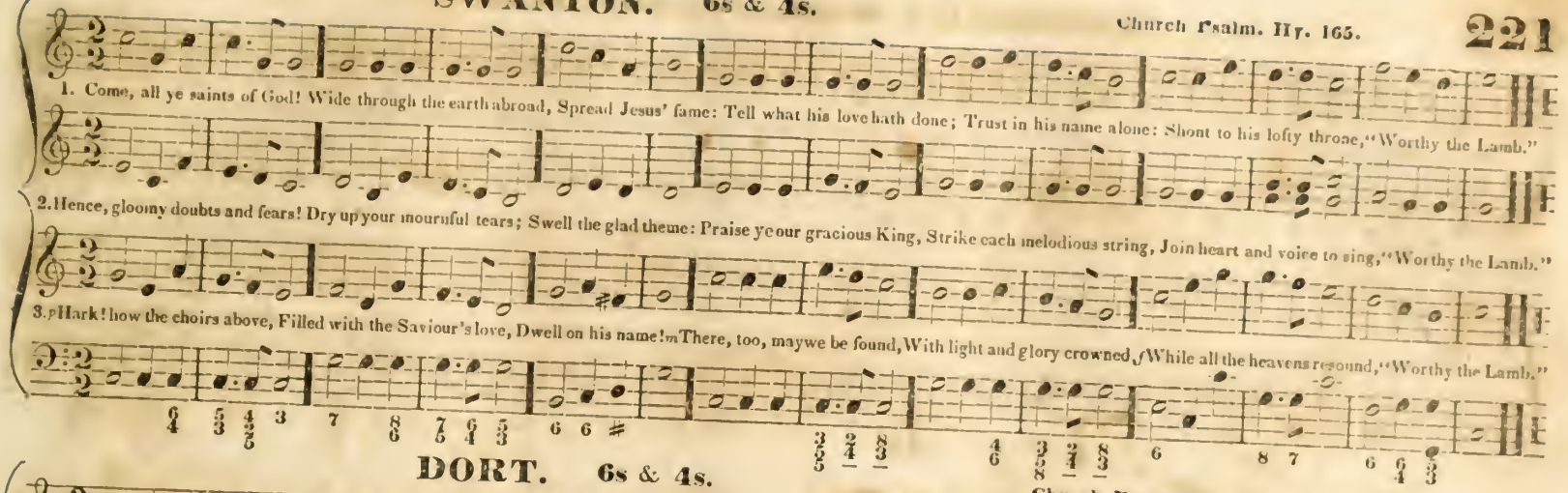
Giardini.

Come, thou almighty King, Help us thy name to sing, Help us to praise ! Father all glorious, O'er all victorious, Come and reign over us, Ancient of Days.

Unison. *Unison.*

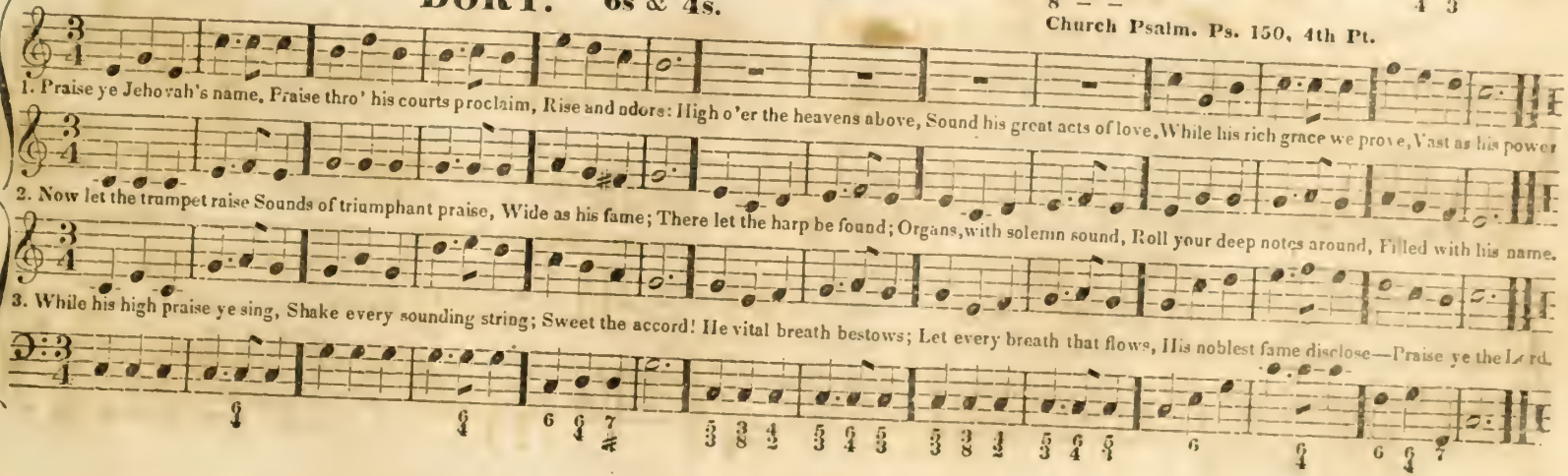
SWANTON. 6s & 4s.

Church Psalm. Hy. 165.



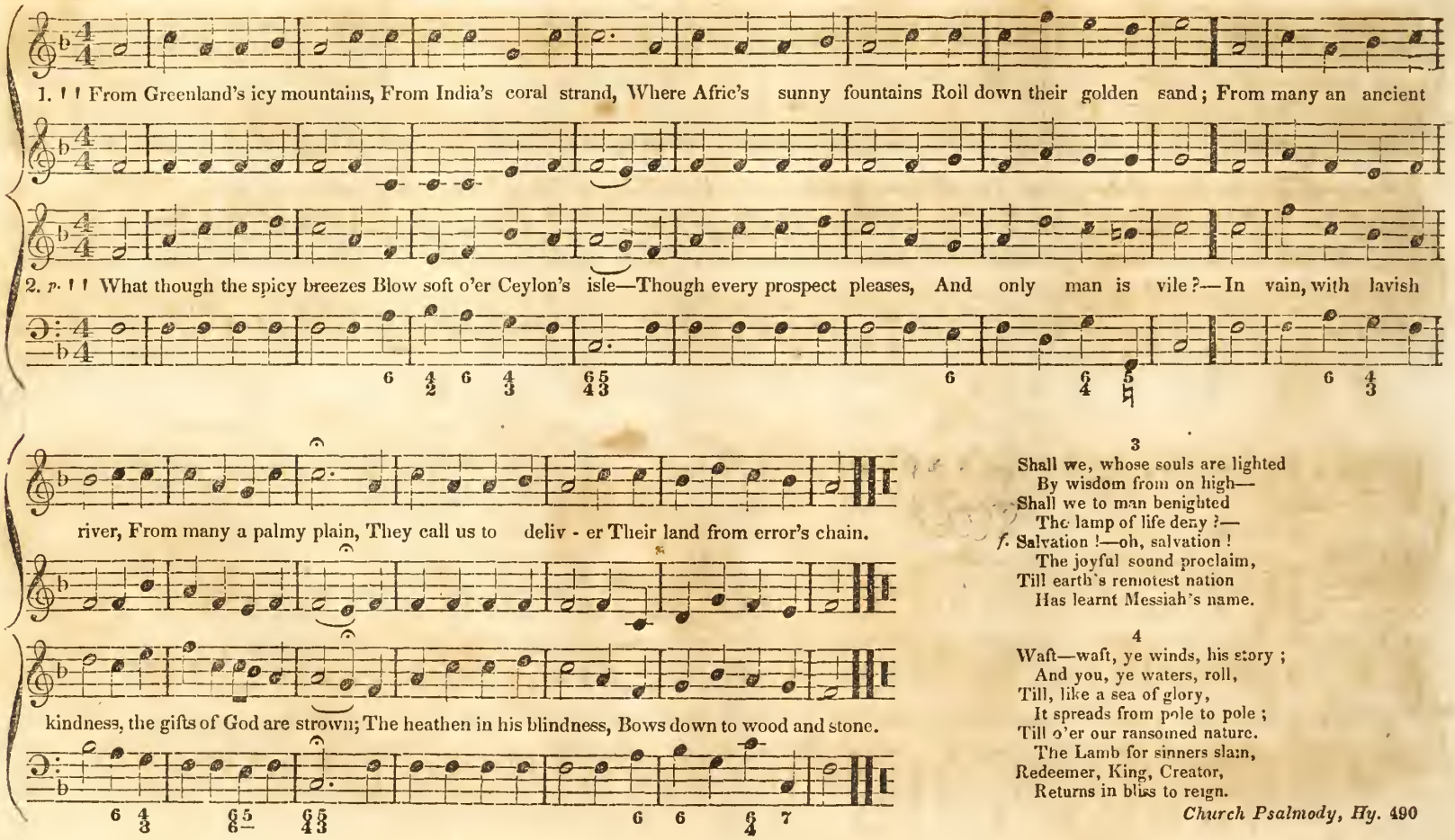
DORT. 6s & 4s.

Church Psalm. Ps. 150, 4th Pt.



MISSIONARY HYMN. 8s & 7s.

L. Mason.



3

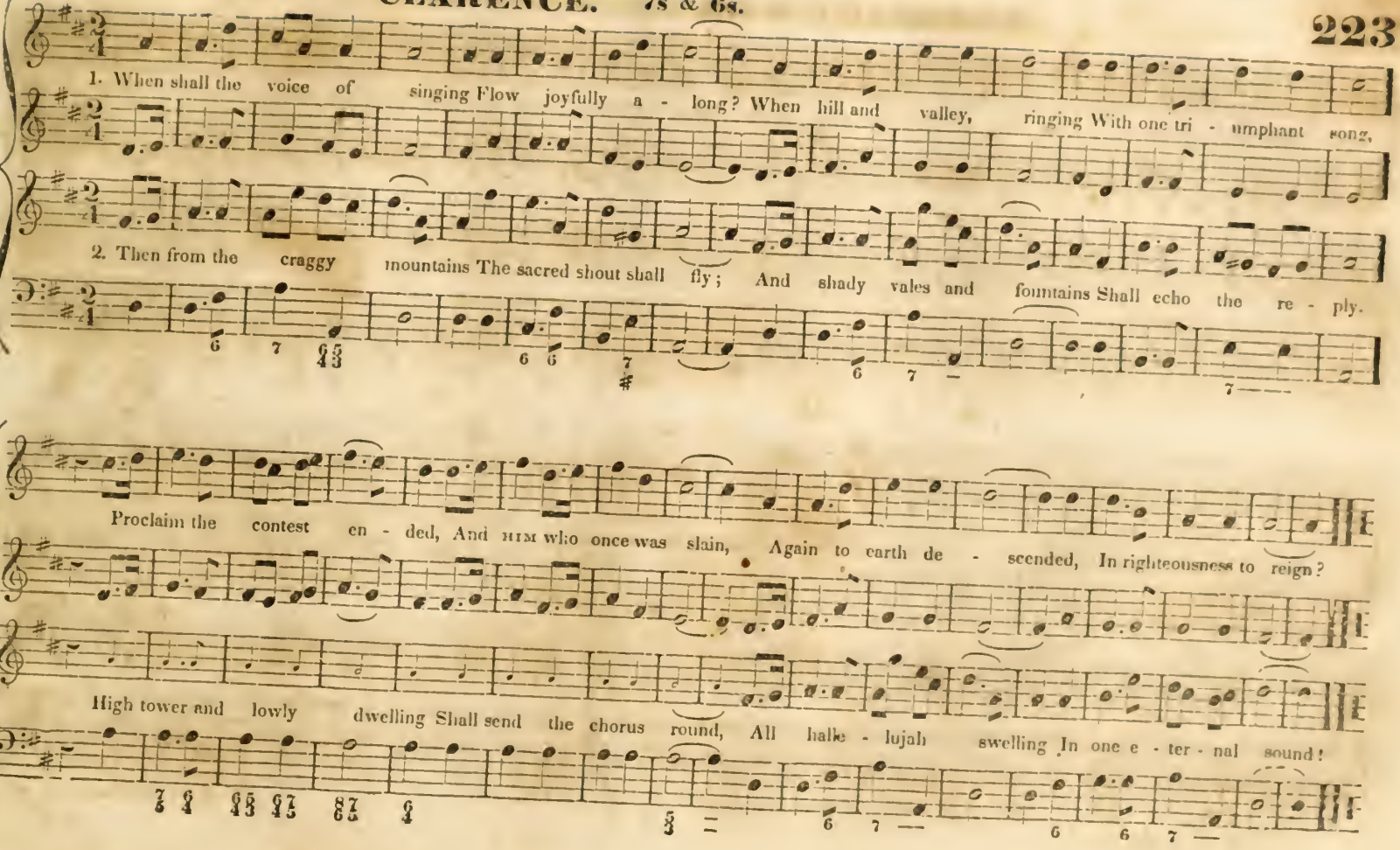
Shall we, whose souls are lighted
By wisdom from on high—
Shall we to man benighted
The lamp of life deny?—
f. Salvation!—oh, salvation!
The joyful sound proclaim,
Till earth's remotest nation
Has learnt Messiah's name.

4

Waft—waft, ye winds, his story;
And you, ye waters, roll,
Till, like a sea of glory,
It spreads from pole to pole;
Till o'er our ransomed nature,
The Lamb for sinners slain,
Redeemer, King, Creator,
Returns in bliss to reign.

Church Psalmody, Hy. 490

CLARENCE. 7s & 6s.



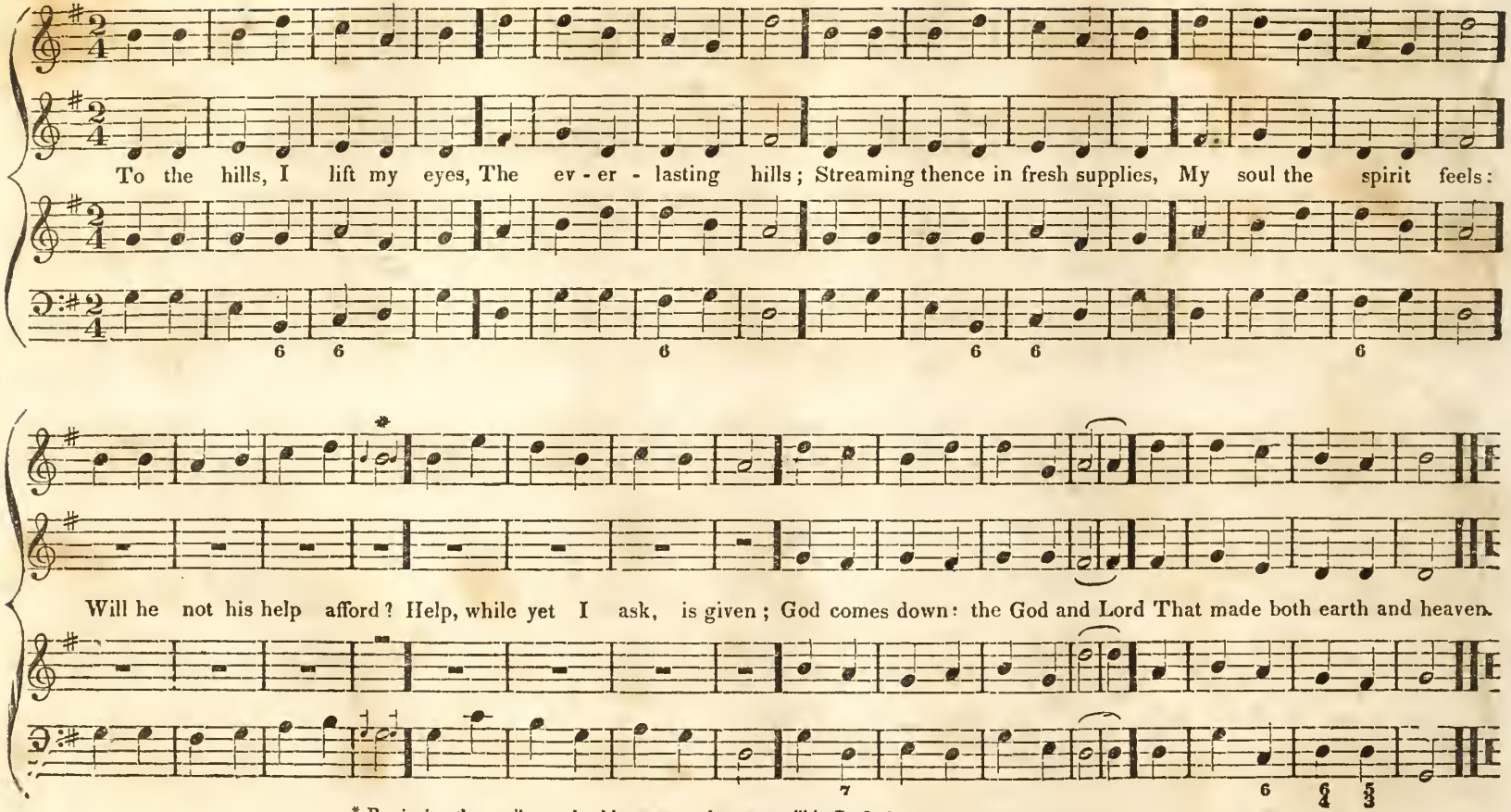
YARMOUTH. 7s & 6s.

Church Psalm. Hy. 538.

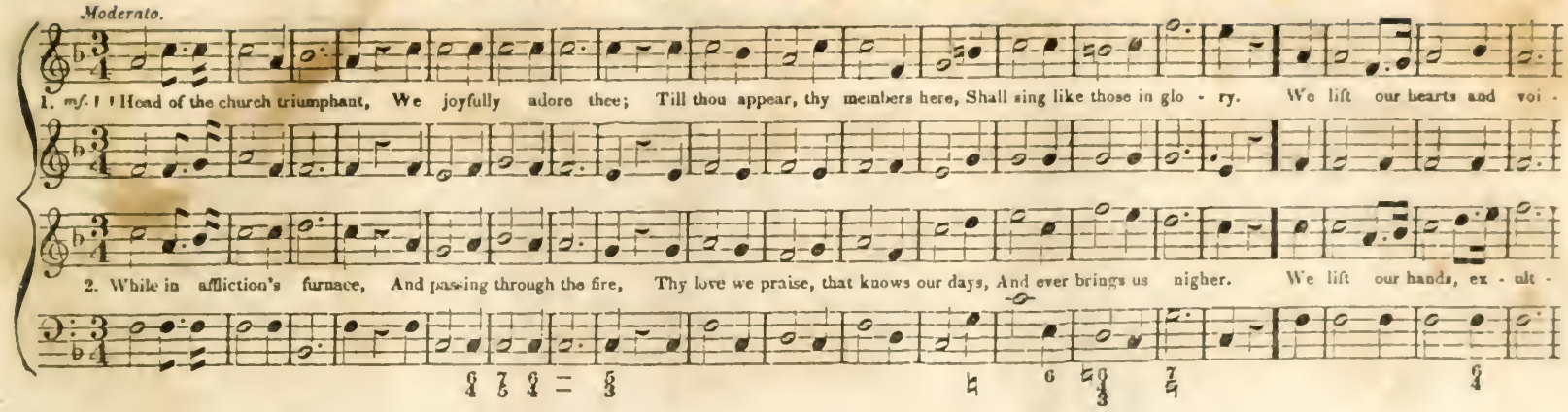
* By singing the small notes in this measure, the metre will be 7s, 6s & 8

RICHMOND. 7s & 6s.

L. Mason.



* By singing the small notes in this measure, the metre will be 7s, 6s & 8.

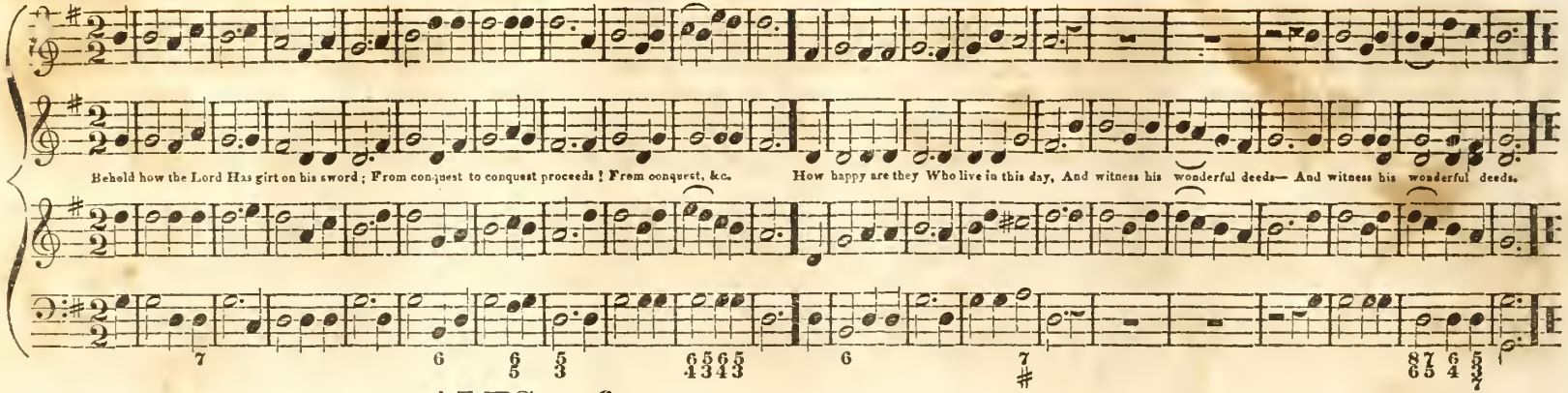


3. Thou dost conduct thy people
   Through torrents of temptation;
Nor will we fear, while thou art near,
   The fire of tribulation.
The world, with sin and Satan,
   In vain our march opposes;
By thee we will break through them all,
   And sing the song of Moses.

4. Faith now beholds the glory,
   To which thou wilt restore us,
And earth despise, for that high prize,
   Which thou hast set before us.
And if thou count us worthy,
   We each, as dying Stephen,
Shall see thee stand at God's right hand
   To take us up to heaven.

Church Psalmody, Hy. 403

BETHLEHEM. 5s & 8s.



ALPS. 6s.

WILWORTH. 8s

My gracious Redeemer love, His praises aloud I'll proclaim, And join with the armies above, To shout his a - dorable name.

SPRING. 8s.

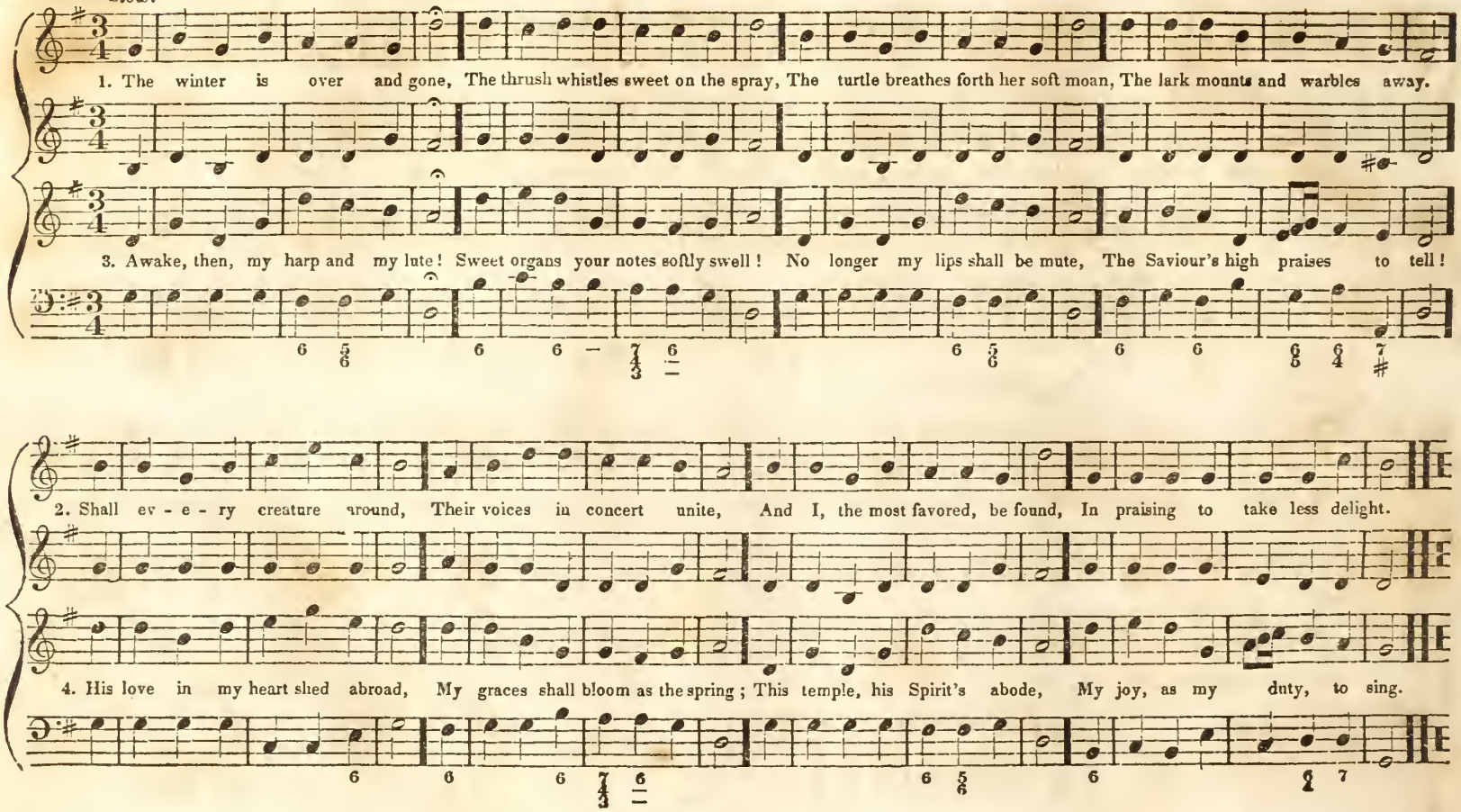
Slow.

1. The winter is over and gone, The thrush whistles sweet on the spray, The turtle breathes forth her soft moan, The lark mounts and warbles a - way.

3. Awake, then, my harp, and my lute! Sweet organs, your notes softly swell! No longer my lips shall be mute, The Saviour's high praises to tell!

NORTHAMPTON. 8s

Slow.



NORTHFIELD. 8s.

Very Slow.

The winter is over and gone The thrush whistles sweet on the spray, The turtle breathes forth her soft moan, The lark mounts and warbles away.

NIMRIM.* C. M.

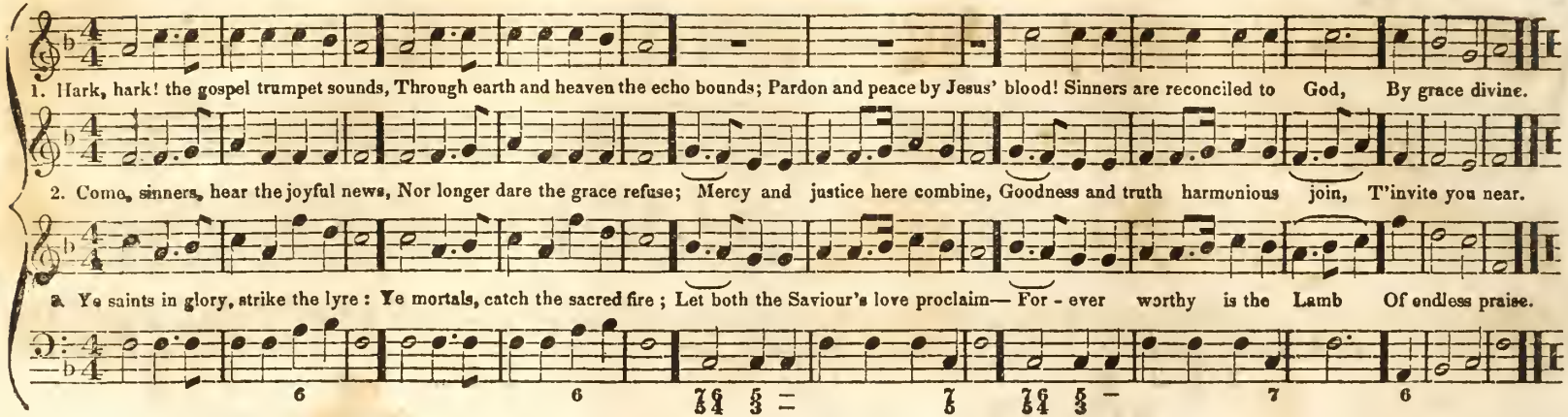
Andante. Arranged from Graun.

1. When I can read my ti - tle clear, To mansions in the skies, I bid farewell to eve - ry fear, And wipe my weeping eyes, And wipe my weeping eyes.

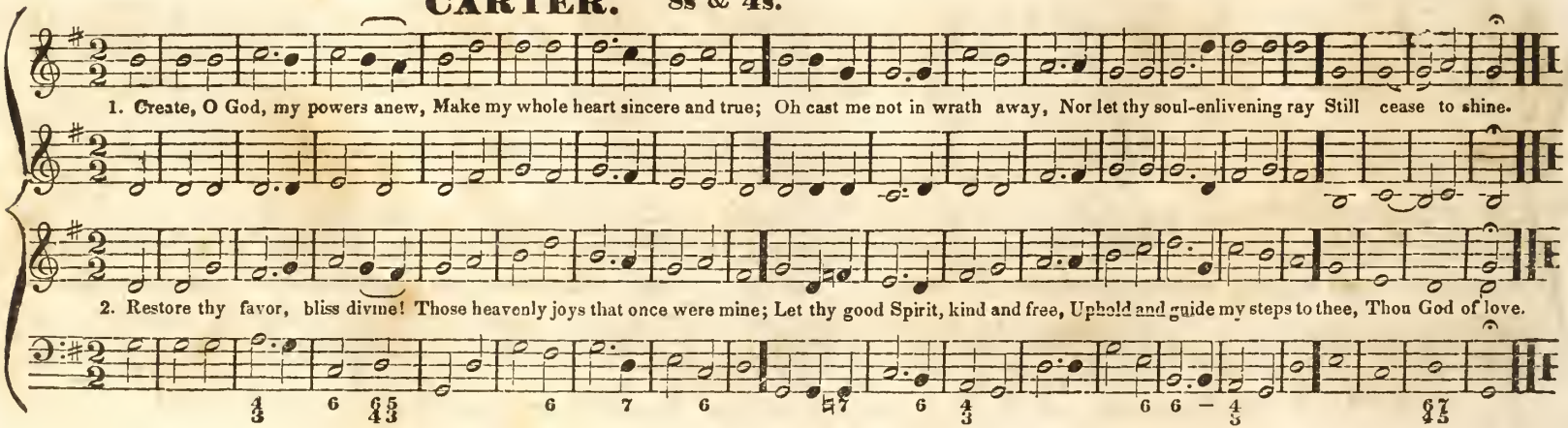
4. *mp* There shall I bathe my weary soul In seas of heavenly rest; And not a wave of trouble roll *Len* Across my peaceful breast, Across my peaceful breast.

* This tune is taken from "Occasional Psalm and Hymn Tunes," by permission of the proprietor of that work.

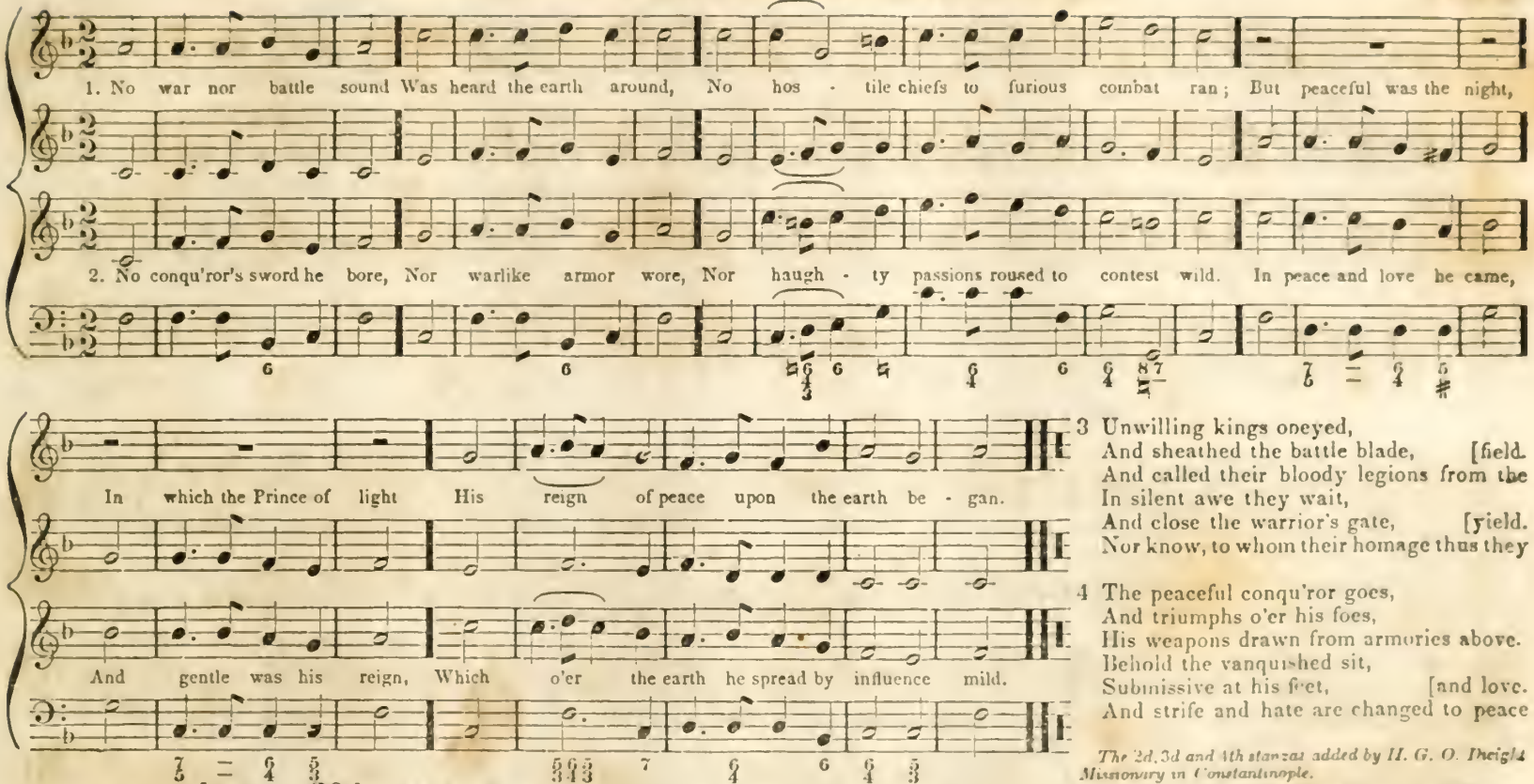
WAYLAND. 8s & 4s.



CARTER. 8s & 4s.



SYRIA.* 5s & 10s.



3 Unwilling kings oneyed,
And sheathed the battle blade, [field.
And called their bloody legions from the
In silent awe they wait,
And close the warrior's gate, [yield.
Nor know, to whom their homage thus they

4 The peaceful conqu'ror goes,
And triumphs o'er his foes,
His weapons drawn from armories above.
Behold the vanquished sit,
Submissive at his feet, [and love.
And strife and hate are changed to peace

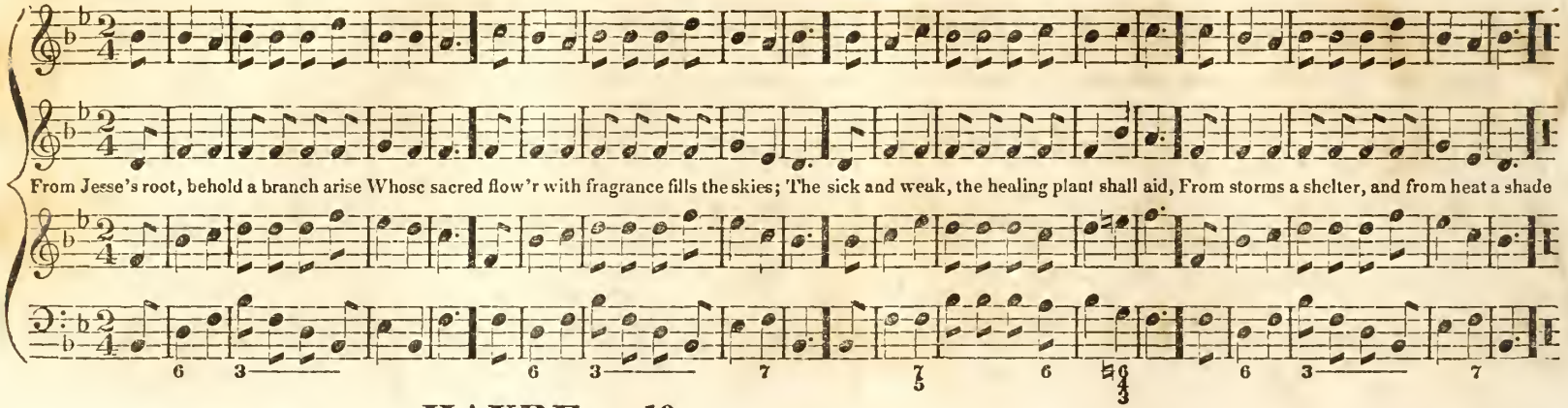
The 2d, 3d and 4th stanzas added by H. G. O. Dwight Missionary in Constantinople.

* By omitting the ties, this tune will answer for the hymn "The God of Abraham praise." Methodist Hymn book, Hy. 295.

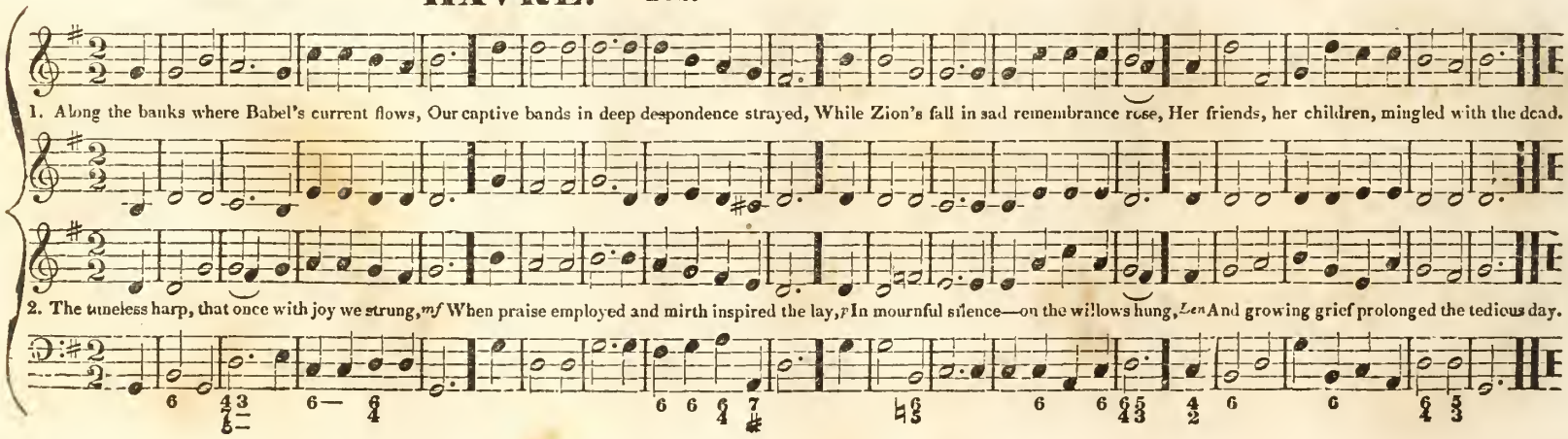
SAVANNAH. 10s.

Slow

Meyer.

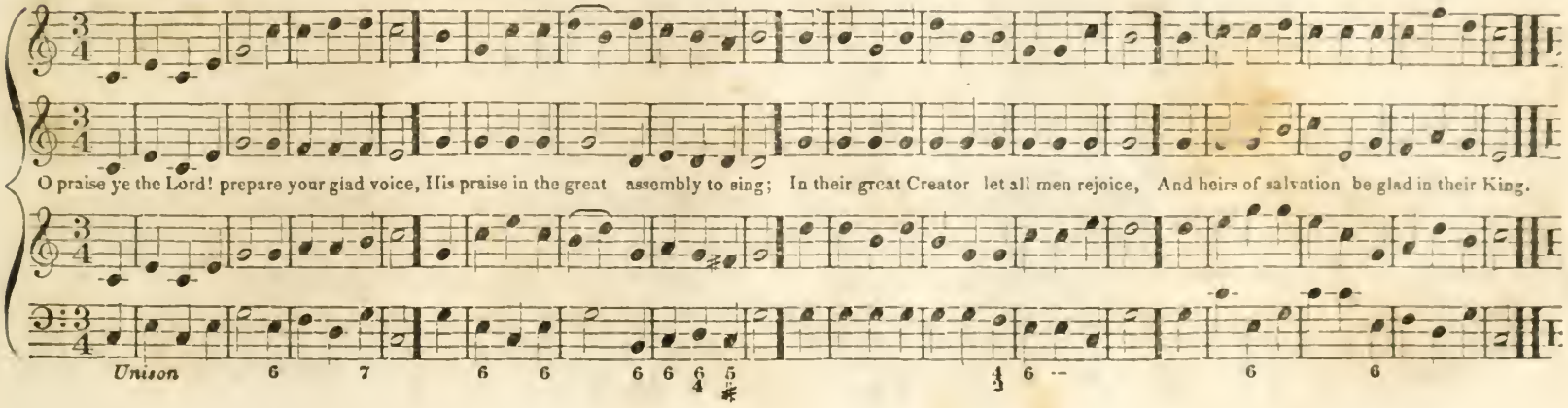


HAVRE. 10s.



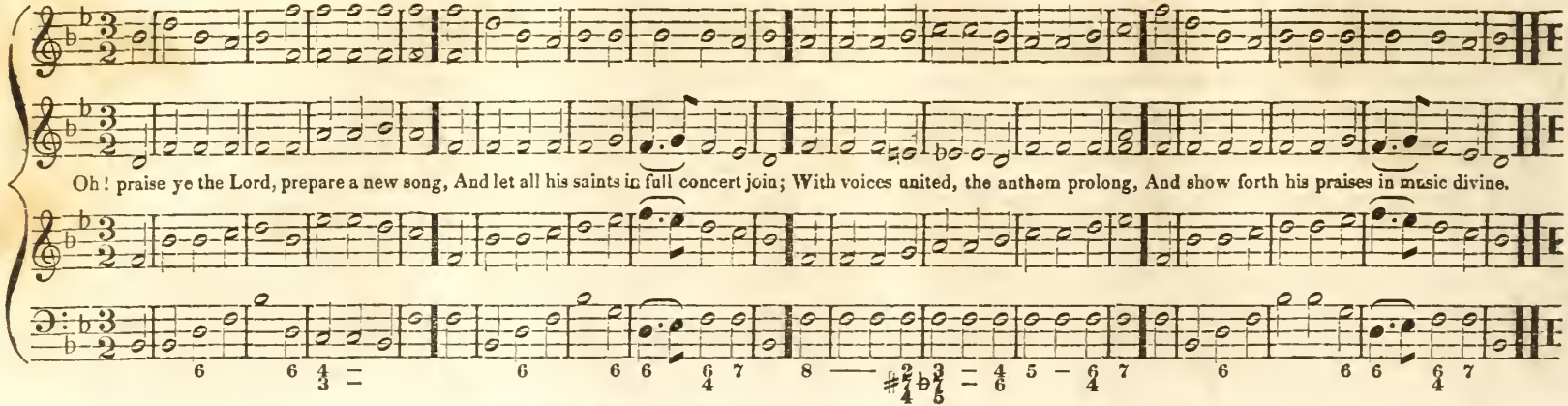
WHITBY. 10s.

OSBORNE. 10s. & 11s.

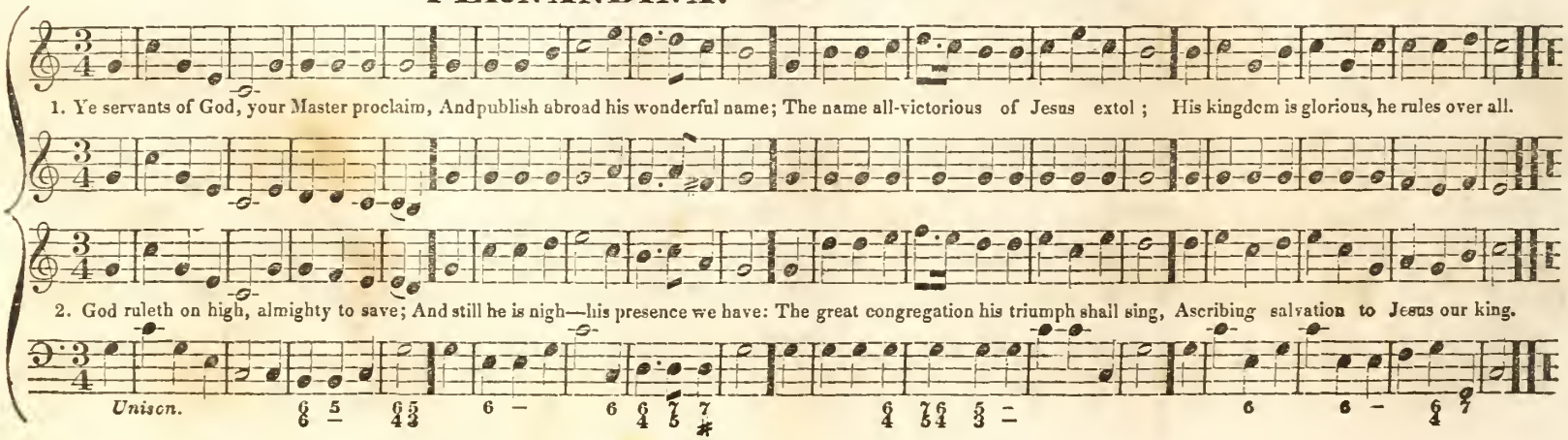


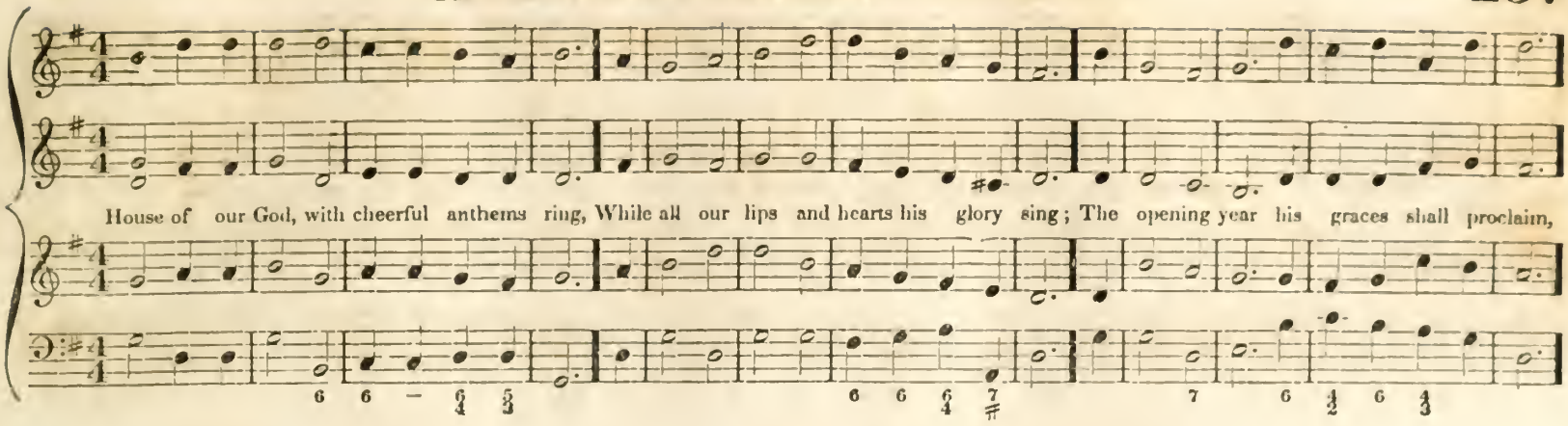
LYONS. 10s & 11s.

Haydn.



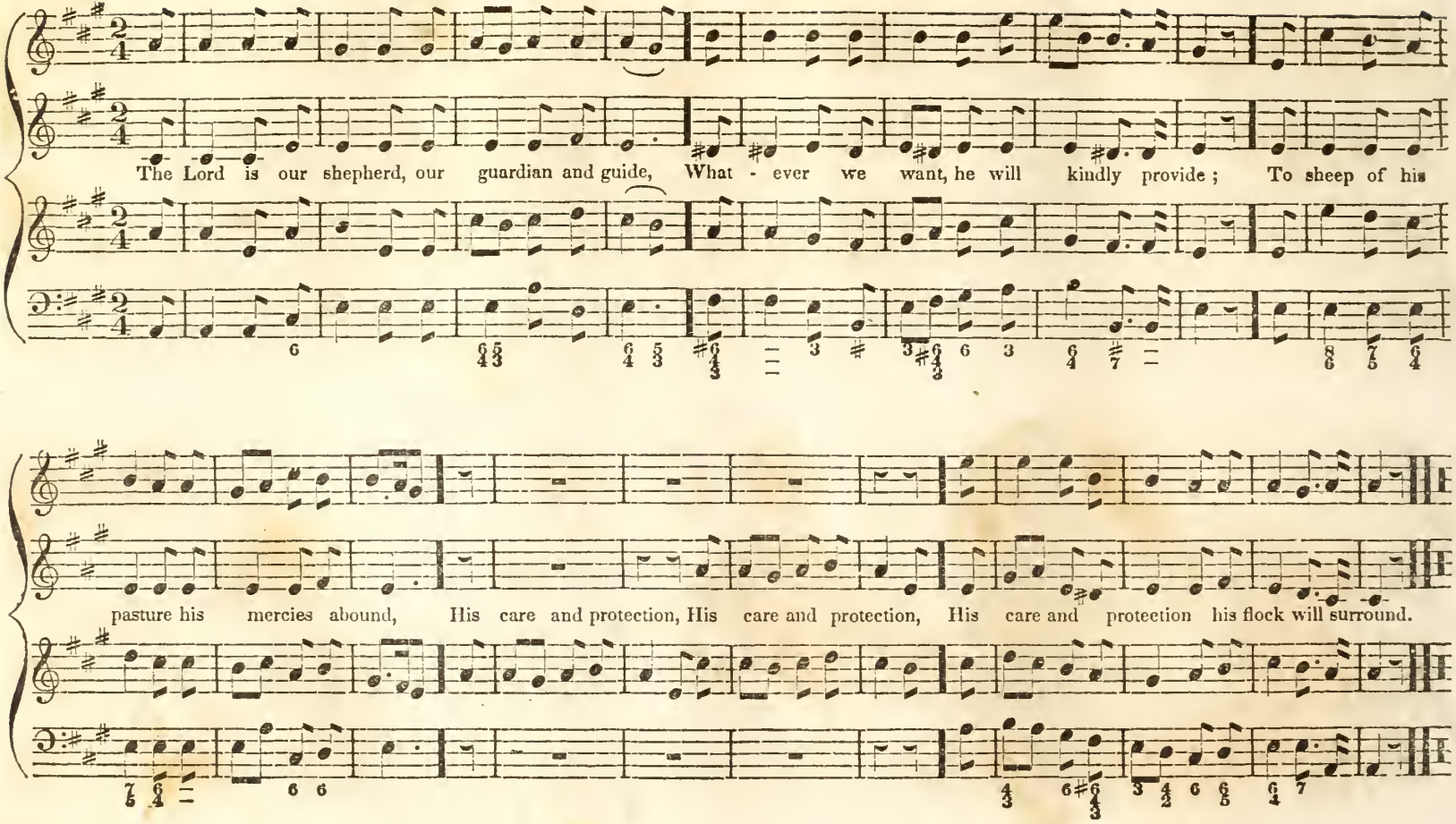
FERNANDINA. 10s & 11s.

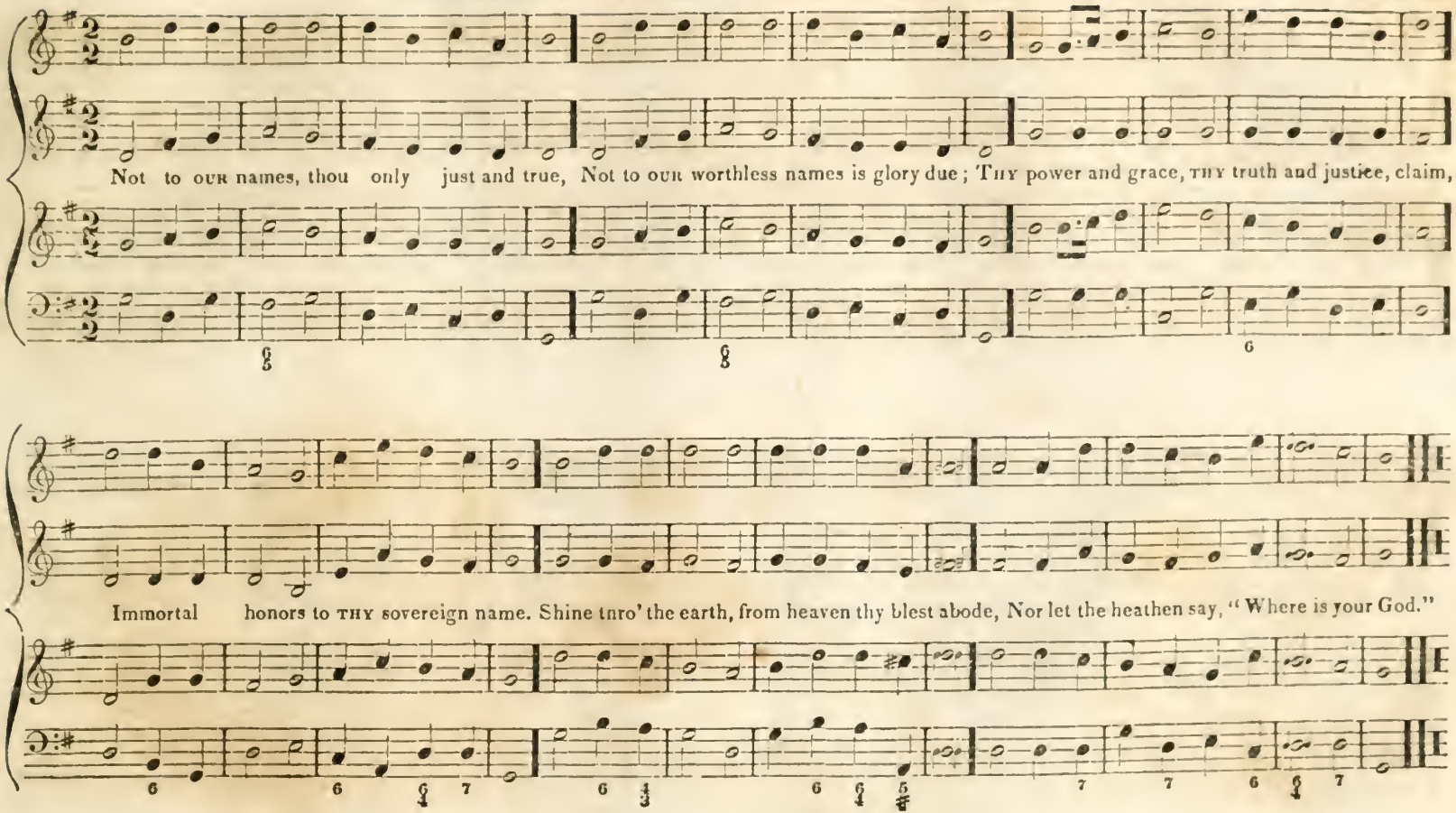



House of our God, with cheerful anthems ring, While all our lips and hearts his glory sing; The opening year his graces shall proclaim,

And all its days be vocal with his name: The Lord is good, his mercy never ending; His blessings in perpetual showers descending.

PORTUGUESE HYMN. 11s.




Not to our names, thou only just and true, Not to our worthless names is glory due; Thy power and grace, thy truth and justice, claim,
Immortal honors to thy sovereign name. Shine thro' the earth, from heaven thy blest abode, Nor let the heathen say, "Where is your God."

240 BROOMFIELD.* L. M. 6 lines

* This tune may be sung as a duet, by 1st and 2d Treble.

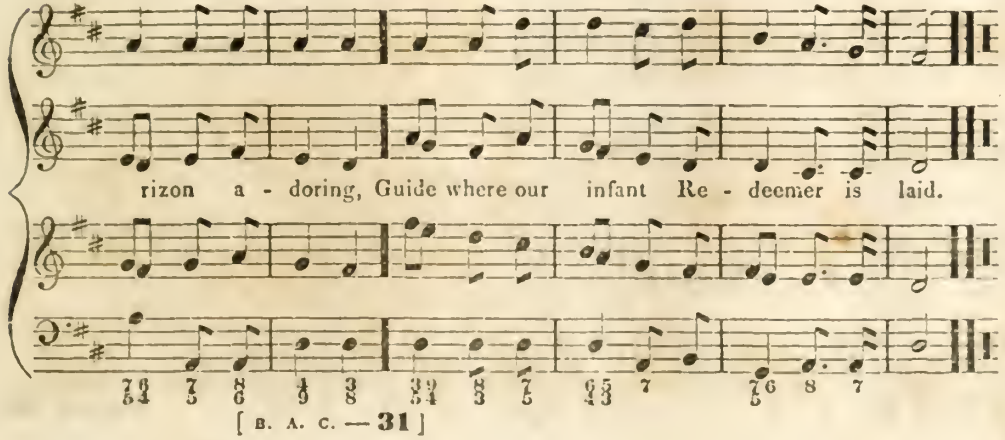
3

Though in the paths of death I tread,
With gloomy horrors overspread,
mf. My steadfast heart shall fear no ill,
For thou, O Lord, art with me still:
Thy friendly rod shall give me aid,
And guide me through the dreadful shade.

4

— Though in a bare and rugged way,
Through devious, lonely wilds I stray,
Thy presence shall my pains beguile:
The barren wilderness shall smile,
mf. With sudden greens and herbage crowned,
And streams shall murmur all around.

Church Psalmody, Ps. 23d, 1st Pt.



2

Cold on his cradle the dew-drops are shining,
Low lies his head with the beasts of the stall,
Angels adore him in slumber reclining,
Maker, and Monarch, and Saviour of all.

3

Say, shall we yield him, in costly devotion,
Odors of Edom, and offerings divine?
Gems of the mountain, and pearls of the ocean,
Myrrh from the forest, or gold from the mine?

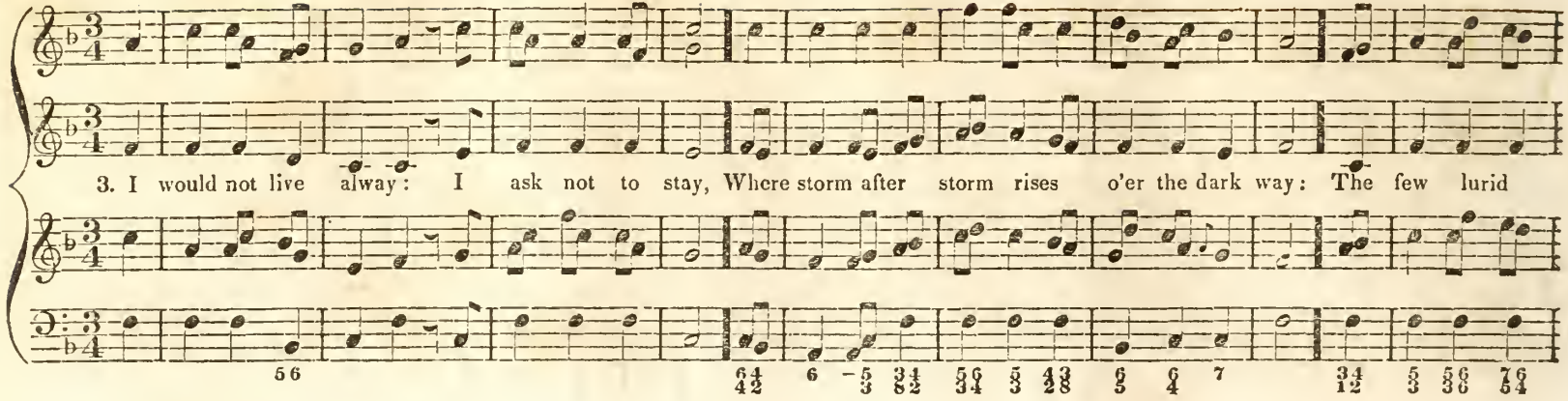
4

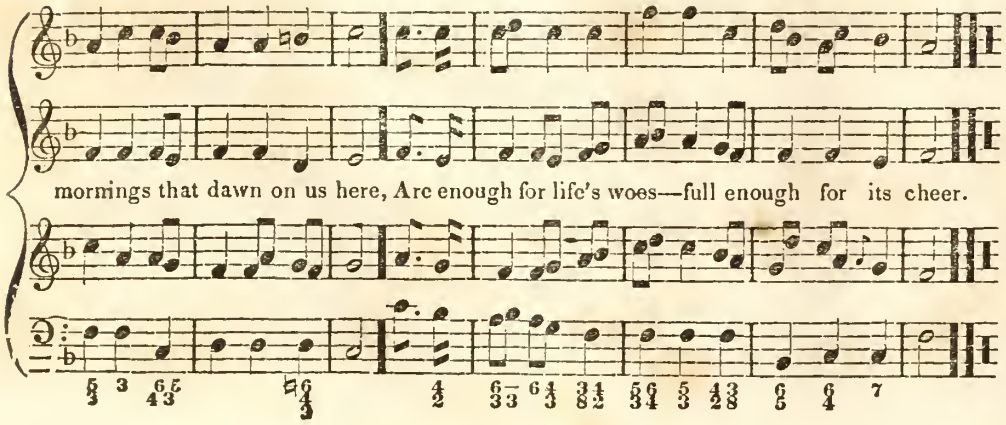
Vainly we offer each ample oblation;
Vainly with gifts would his favors secure:
Richer by far is the heart's adoration;
Dearer to God are the prayers of the poor.

Bishop Heber

PRESCOTT. 11s.

George Oates.





2

I would not live alway, no—welcome the tomb,
Since Jesus has lain there, I dread not its gloom;
There, sweet be my rest, till he bid me arise,
To hail him in triumph descending the skies

3

Who, who would live alway, away from his God;
Away from yon heaven, that blissful abode,
Where the rivers of pleasure flow o'er the bright plains,
And the noon-tide of glory eternally reigns:

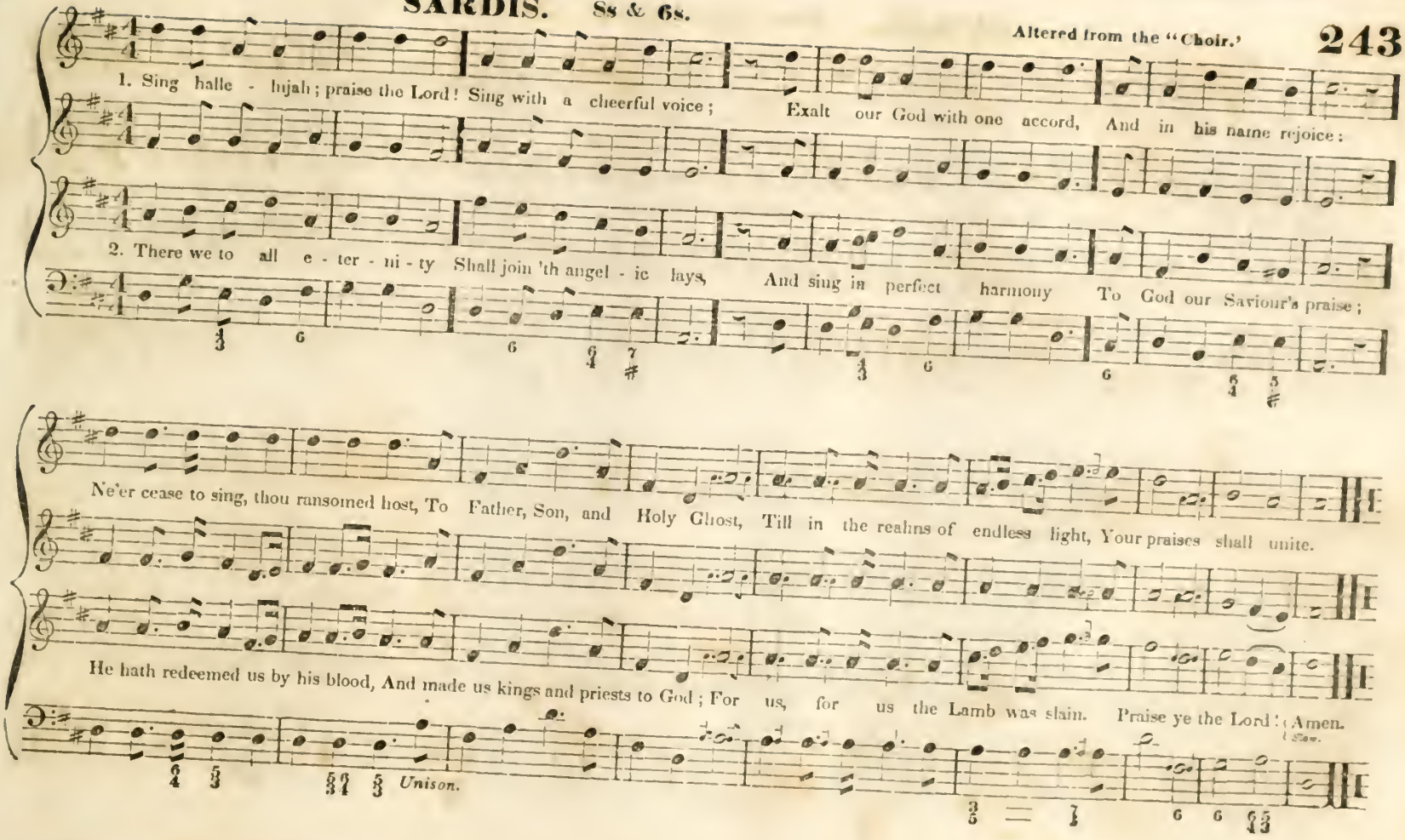
4

Where the saints of all ages in harmony meet,
Their Saviour and brethren, transported to greet;
While the anthems of rapture unceasingly roll,
And the smile of the Lord is the feast of the soul.

Episcopal Col.

SARDIS. 8s & 6s.

Altered from the "Choir."



244 DUREN. 12s.

Not too fast.

2d ending.

DUREN. Continued.

Halle - lujah, to the Lamb, who has bought us a pardon, We'll praise him again, When we pass over Jordon— We'll praise him again, When we pass o - ver Jordon.

'The Lord is great.' [Hymn.]

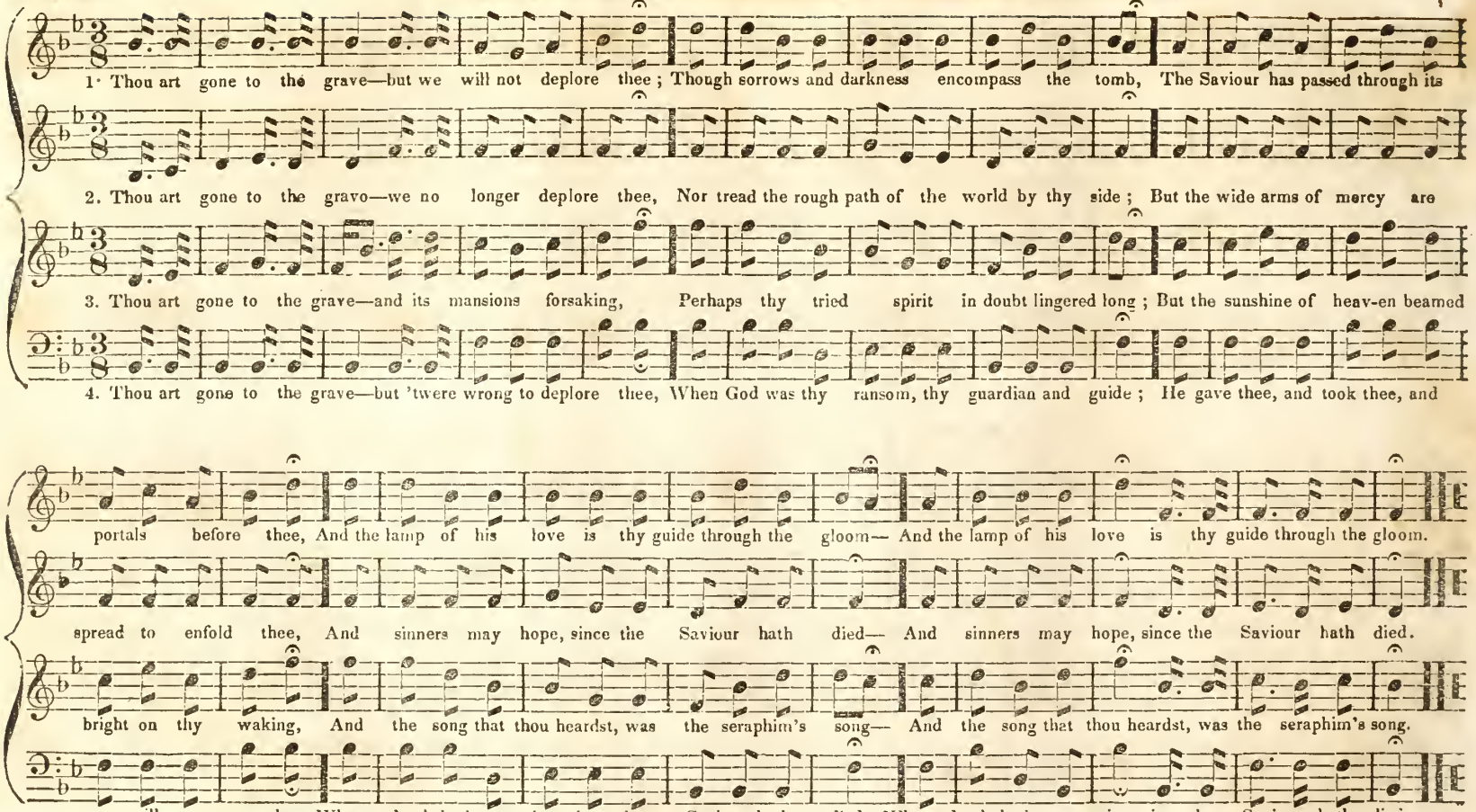
Words by D. Dutton, Jr.—Church Psalmody, Hy. 731.

The Lord is great! ye hosts of heaven, adore him, And ye who tread this earthly ball: In holy songs rejoice aloud before him, And shout his praise who made you all.

Unison. Unison.

SCOTLAND. 12s & 11s.

Dr. Clarke.



'There is a fountain filled with blood.' [Hymn.]

Not too fast.

From 'Spiritual Songs,' by permission.

2d ending.

1. There is a fountain, filled with blood, Drawn from Immanual's veins; And sinners, plunged beneath that flood, Lose all their guilty stains—Lose, &c.

5. And when this feeble, stammer ng tongue Lies silent in the grave; Then, in a nobler, sweeter song, I'll sing thy power to save. [omit - - -] I'll sing thy power to save.

'Ere I sleep, for every favor.' 8s, 3 & 6.

1. Ere I sleep, for every favor, This day showed By my God, I do bless my Saviour.

2. Leave me not, but ev - er love me; Let thy peace Be my bliss, Till thou hence re - move me.

3. Thou, my rock, my guard, my tower, Safely keep, While I sleep Me, with all thy pow - er.

4. And, whene'er in death I slumber, Let me rise With the wise, Counted in their num - ber,

BURLINGTON. 12s, 11 & 8.

Words by S. F. Smith.

1. The Prince of salvation in triumph is riding, And glory attends him along his bright way—The news of his grace on the breezes are gliding, And nations are owning his sway.

2. Ride on in thy greatness, thou conquering Saviour; Let thousands of thousands submit to thy reign; Acknowledge thy goodness, entreat for thy favor, And follow thy glorious train.

3. Then loud shall ascend from each sanctified nation, The voice of thanksgiving, the chorus of praise; And heav'n shall re-echo the song of salvation, In rich and melodious lays.

Unison. *Unison.* *Unison.*

'Haste, O sinner, now be wise.' [Hymn.]

Slow.

Haste, O sinner— now be wise; Stay not—Stay not for the morrow's sun: Wisdom if you still despise, Harder is it to be won.

Second Treble.
1. Peace, humbled soul, whose plaintive moan Hath taught these rocks the notes of wo; Cease thy complaint, suppress thy groan,
Second Treble.
2. Come, freely come, by sin oppressed, Un - bur - then here thy weighty load, Here find thy refuge and thy rest,
Instrument.
Tenor.
And let thy tears forget to flow; Behold the precious balm is found, To lull thy pain, to heal thy wound.
And trust the mercy of thy God; Thy God's thy Saviour, glorious word! For - ev - er love and praise the Lord.

'Come, ye disconsolate.'

Webbe.

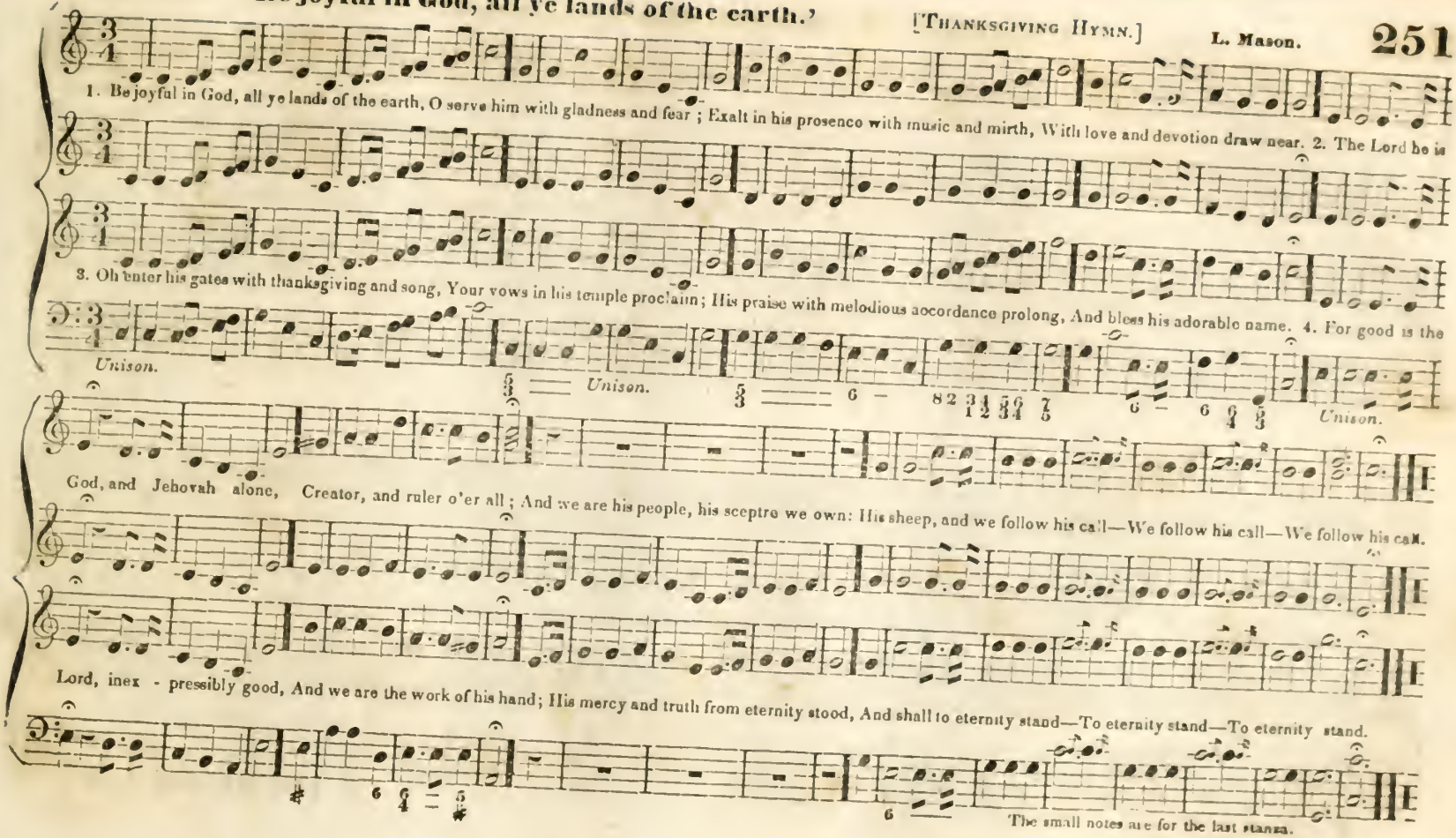
Solo.

1. Come, ye dis - con - solate, where'er you languish, Come, at the shrine of God, fer - vent - ly kneel,
2. Joy of the comfortless, light of the straying, Hope, when all others die, fadeless and pure.

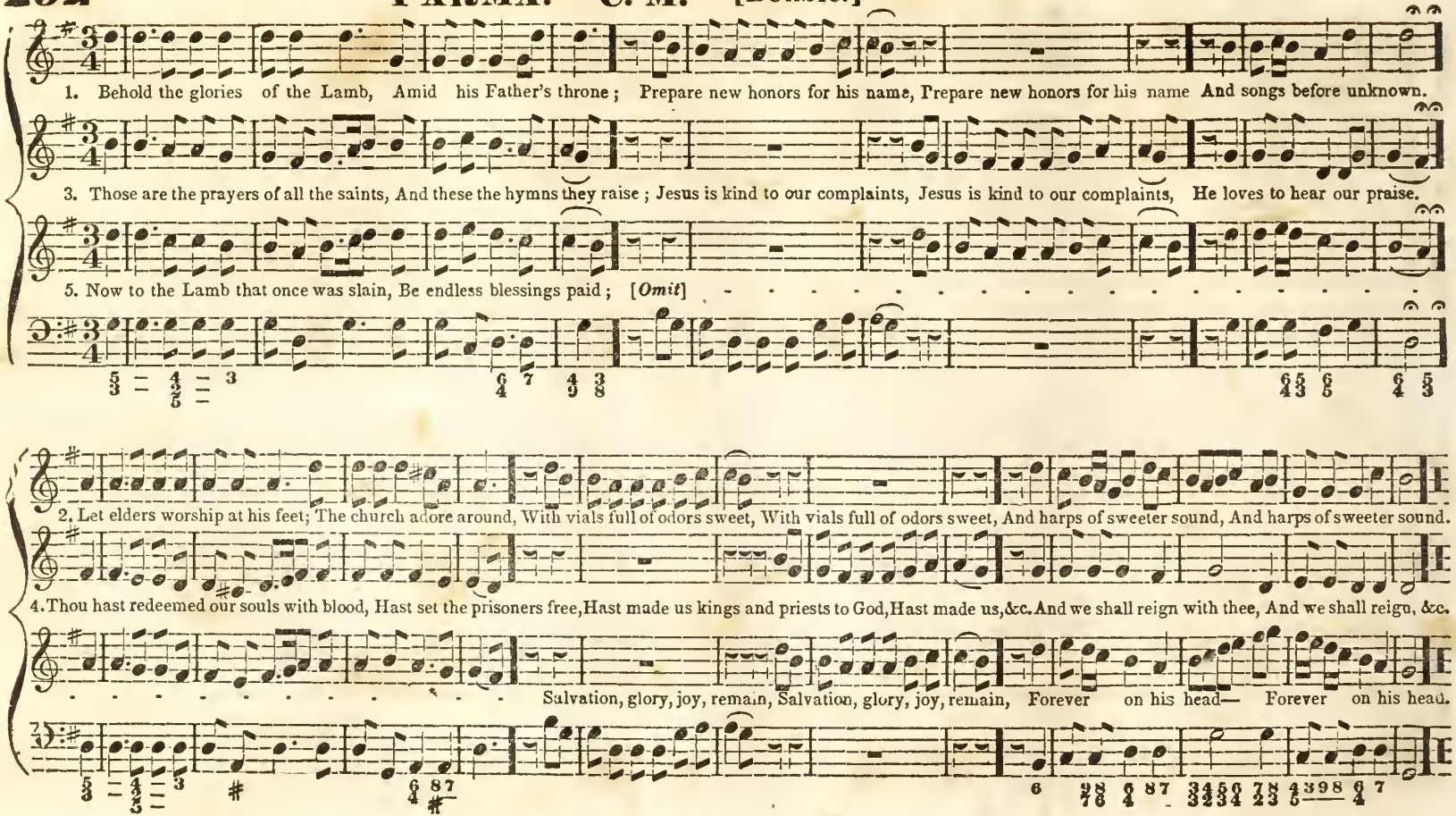
Here bring your wounded hearts, here tell your anguish; Earth has no sorrow that Heaven cannot heal.
Here speaks the Comfort - er in God's name saying, "Earth has no sorrow that Heaven cannot cure."

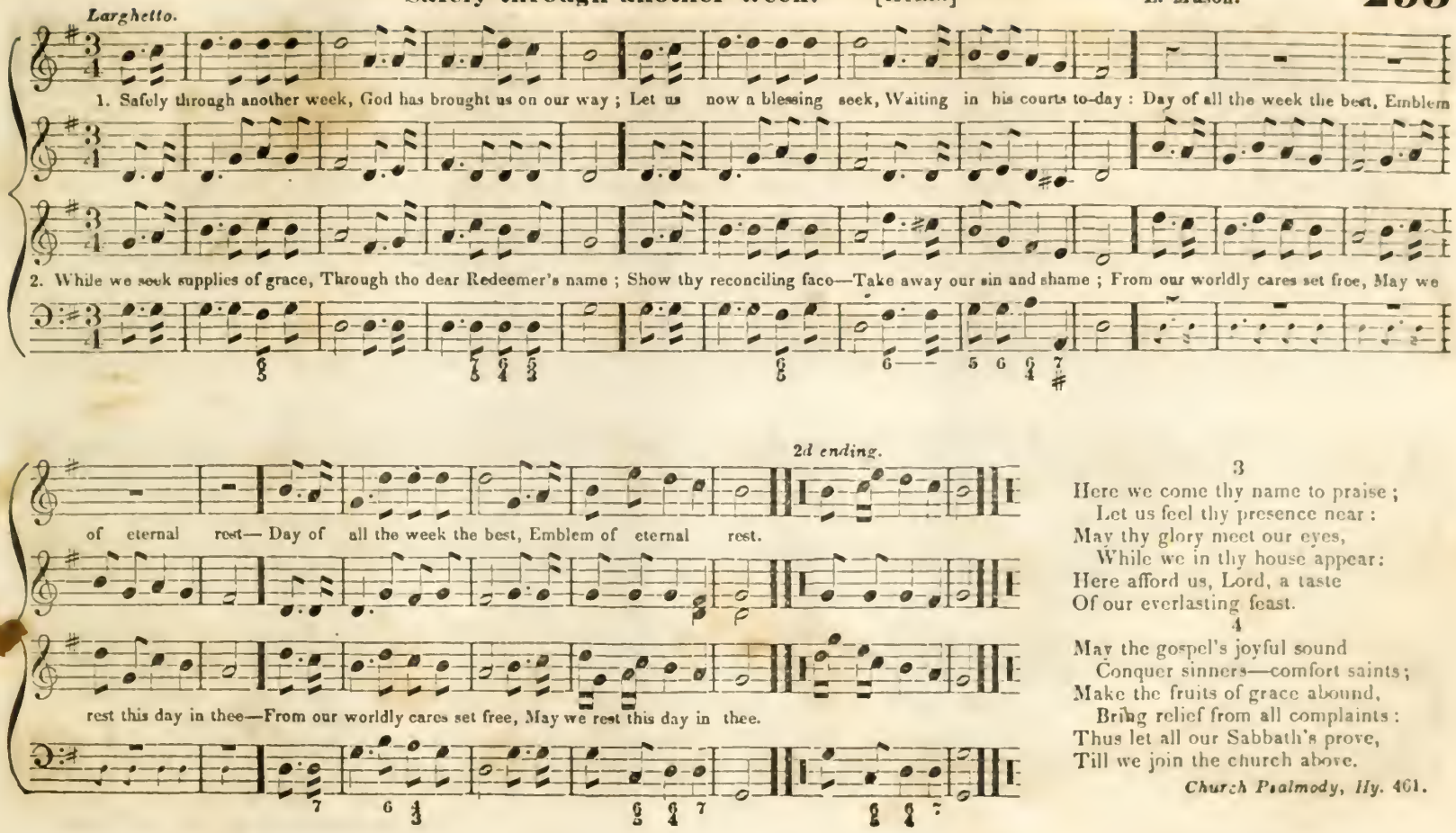
Trio—or Semi-Chorus.

1. Here bring your wounded hearts, here tell your anguish; Earth has no sorrow that Heaven cannot heal.
2. Here speaks the Comforter, in God's name, saying, "Earth has no sorrow that Heaven cannot cure."


1. Be joyful in God, all ye lands of the earth, O serve him with gladness and fear; Exalt in his presence with music and mirth, With love and devotion draw near. 2. The Lord he is
3. Oh enter his gates with thanksgiving and song, Your vows in his temple proclaim; His praise with melodious accordance prolong, And bless his adorable name. 4. For good is the
Unison.
Unison.
Unison.
God, and Jehovah alone, Creator, and ruler o'er all; And we are his people, his sceptre we own: His sheep, and we follow his call—We follow his call—We follow his call.
Lord, inex - pressibly good, And we are the work of his hand; His mercy and truth from eternity stood, And shall to eternity stand—To eternity stand—To eternity stand.
The small notes are for the last stanza.

PARMA. C. M. [Double.]





3

Here we come thy name to praise ;
Let us feel thy presence near :
May thy glory meet our eyes,
While we in thy house appear:
Here afford us, Lord, a taste
Of our everlasting feast.

4

May the gospel's joyful sound
Conquer sinners—comfort saints ;
Make the fruits of grace abound,
Bring relief from all complaints :
Thus let all our Sabbath's prove,
Till we join the church above.

Church Psalmody, Hy. 461.

'How beauteous are their feet.' [Hymn.]

Andante Allegretto.

* In this stanza sing the small notes, in full chorus.

'How beauteous are their feet.' [Continued.]

Ending for the fourth stanza

Pia.

Prophets and kings desired it long, But died without - - - - the sight.

Pia.

Ye christian heralds, go proclaim Sal-

vation—salvation in Immanuel's name; To

distant climes the tidings bear, And

plant the rose of Sharon—of Sharon there.

HOLLEY. 7s.

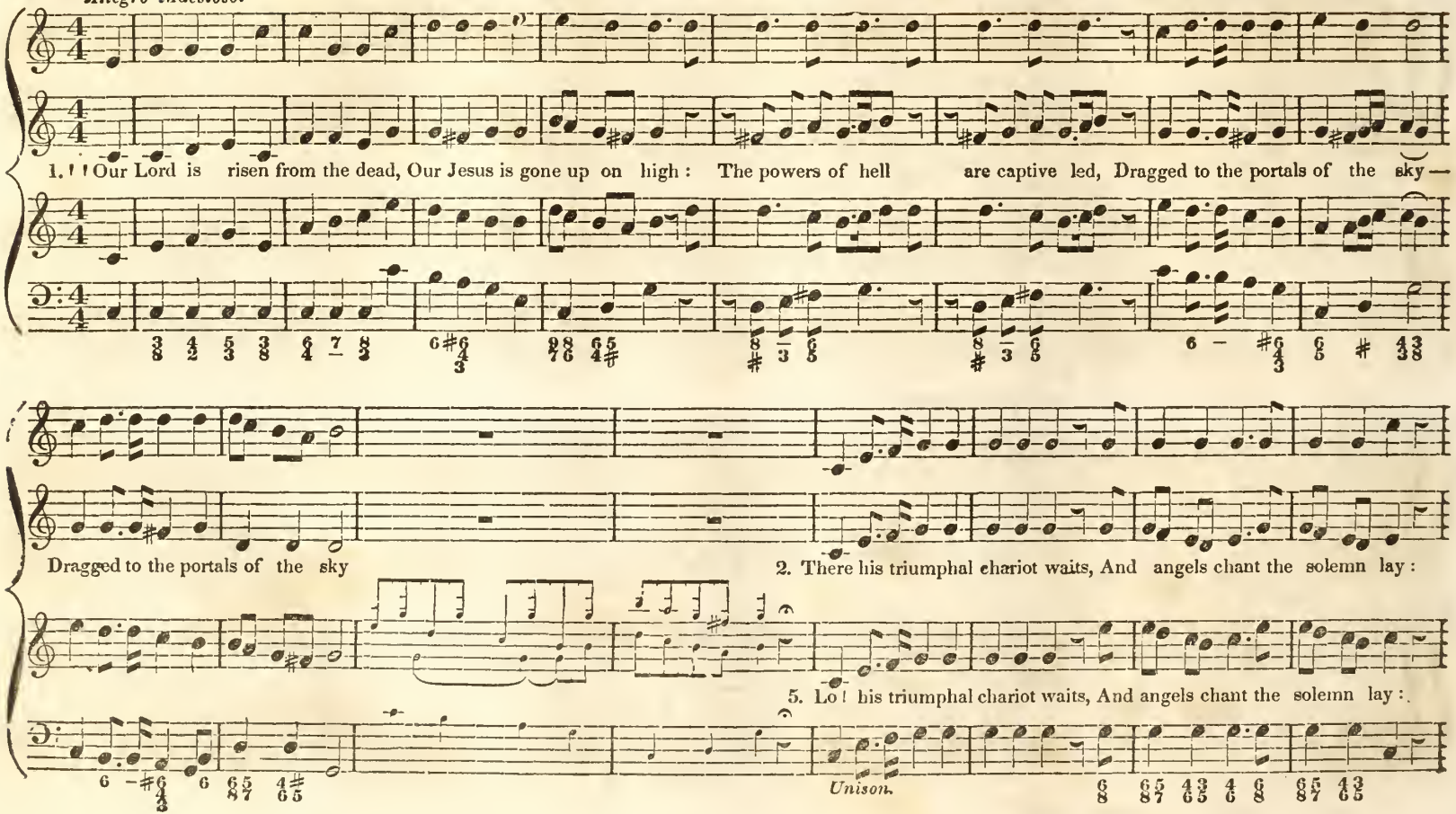
Geo. Hews.

1. Softly now the light of day Fades upon my sight away Free from care—from labor free, Lord, I would commune with thee.

2. Soon, for me, the light of day Shall for - ev - er pass away: Then, from sin and sorrow free, Take me, Lord, to dwell with thee?

256 'Our Lord is risen from the dead.' [CHESHUNT.] Altered from Dr. Arnold.

Allegro Maestoso.



Lift up your heads, ye heavenly gates! Ye ev - erlasting doors, give way— Lift up your heads, ye heavenly gates! Ye ever - lasting doors, give way.
[For 6th stanza see page 240.]
Lift up your heads, ye heavenly gates! Ye ev - erlasting doors, give way— Lift up your heads, ye heavenly gates! Ye ever - lasting doors give way.
Unison.
Second Treble. Andante. Trio.
3. Loose all your bars of massy light, un - fold th' e - the - real scene; He claims these mansions as his right, Receive the King of
First Treble.
3. Loose all your bars of massy light, And wide un - fold th' e - the - real scene; He claims these mansions as his right, Receive the King of
Base
3. Loose all your bars of massy light, th' e - the - real scene; He claims these mansions as his right, Receive the King of

'Our Lord is risen from the dead.' [Continued.]

glo - ry in— He claims these mansions as his right, Receive the King of glo - ry in.

glo - ry in— He claims these mansions as his right, Receive the King of glo - ry in.

glo - ry in— Receive the King of glo ry in.

Allegro Maestoso.

4. Who is the King of glory— who? who? Who is the King of glory---who?

Who is the King of glory? The Lord, that all his foes o'ercome, That sin, and death, and hell o'erthrow; And

Who is the King of glory— who? who? Who is the King of glory---who?

[For 5th stanza see page 256.]
Jesus is the conquerer's name—And Jesus is the conqueror's name.
[For 5th stanza see page 256.]
6. 'Who is the King of glory? who? who? Who is the King of
[For 5th stanza see page 256.]
glory—who?' 'The Lord, of boundless power possessed, The King of saints and angels too, God over all, forev - er blest — God over all for - ever blest— for - ev - er blest.

'Before Jehovah's awful throne.' [Denmark.]

M. Madan.

Maestoso.

p. *m.* *f.* *p.*

1. Before Jehovah's awful throne, Ye nations, bow with sacred joy: Know that the Lord is God alone; He can create—and he destroy, He can create—and he destroy.

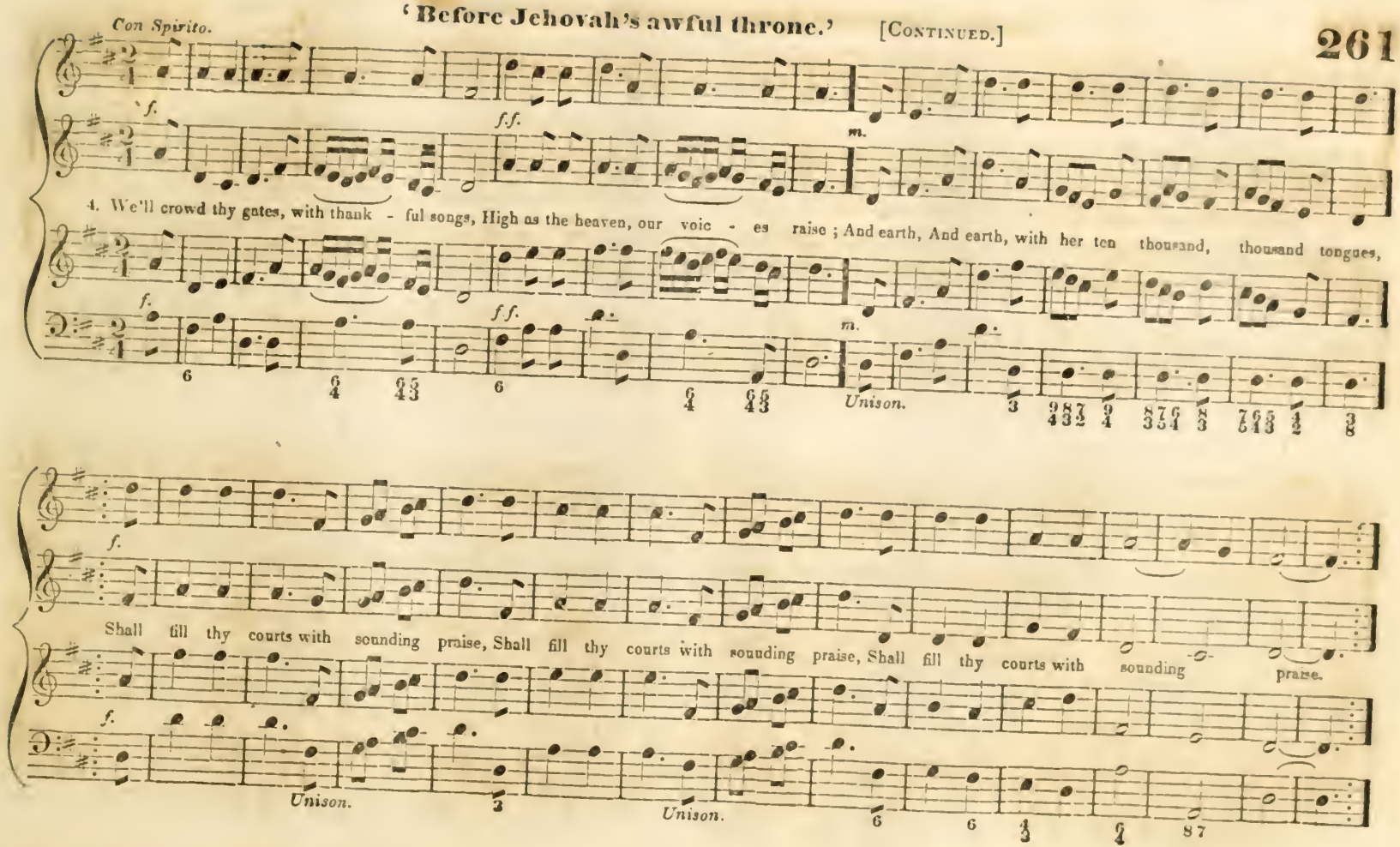
p. *m.* *f.* *p.*

Trio. Andante.

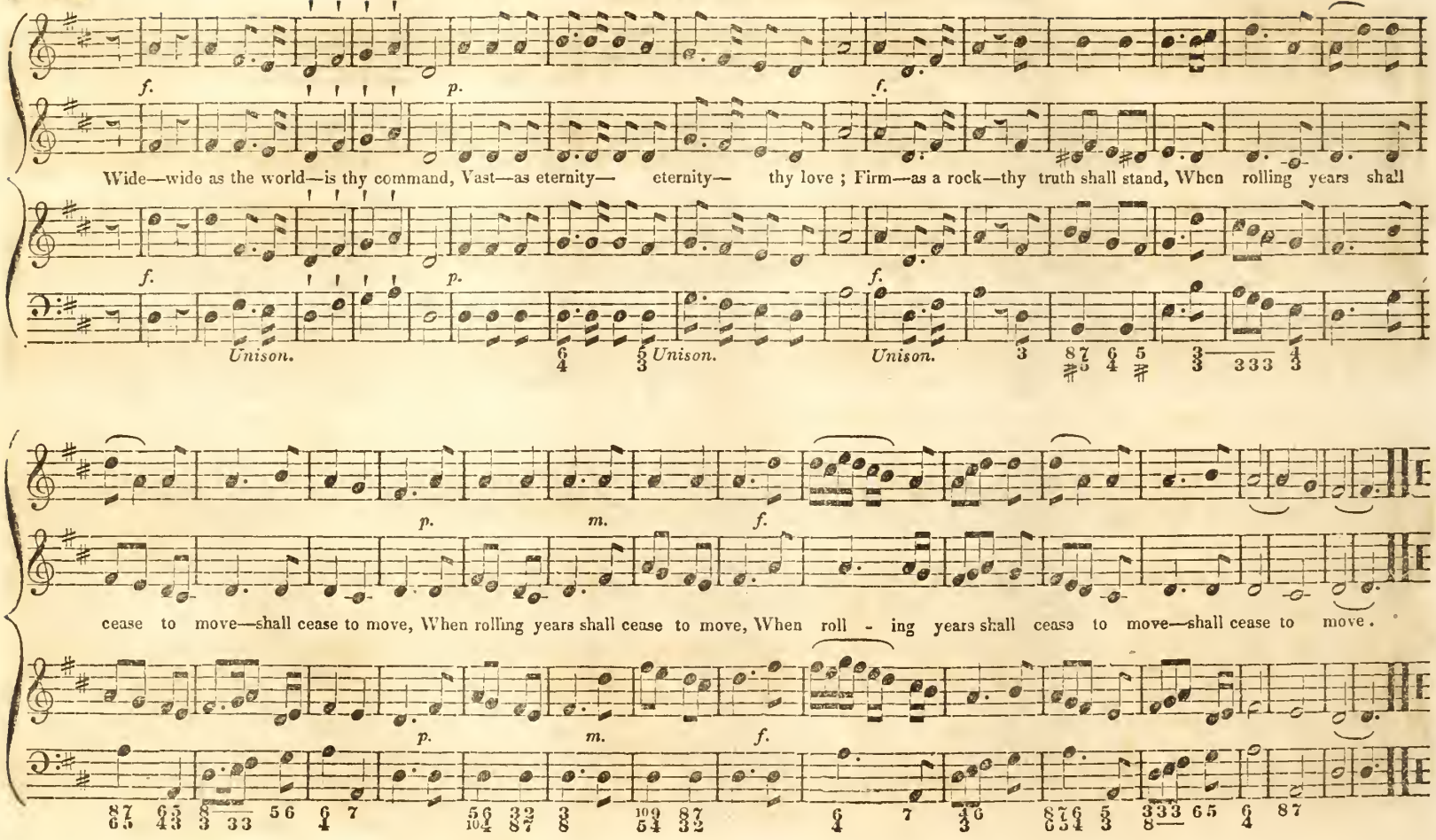
2. His sovereign power, without our aid, Made us of clay—and formed us men; And when, like wandering sheep, we strayed, He brought us to his fold again, He brought us to his fold again.

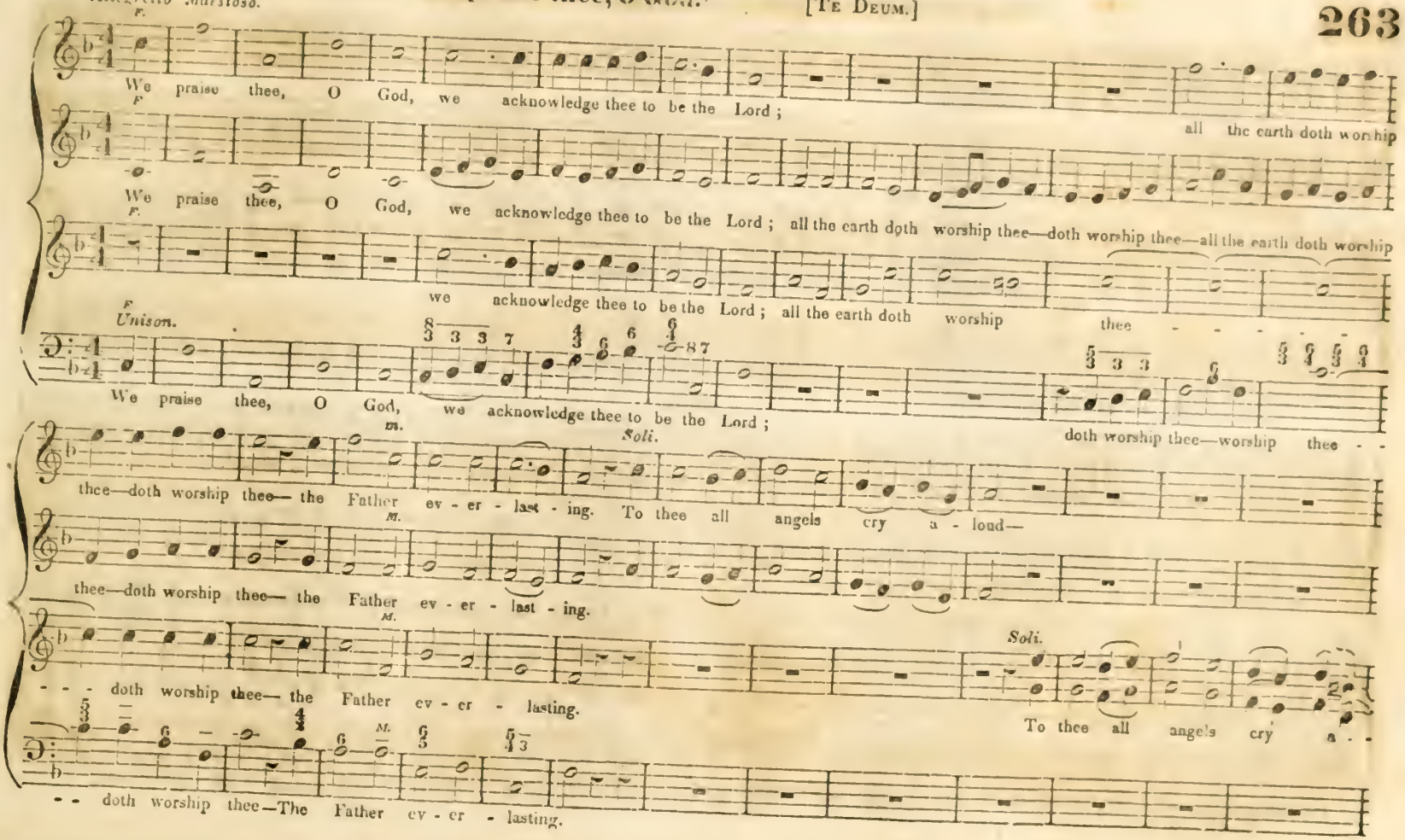
mp.

'Before Jehovah's awful throne.' [Continued.]



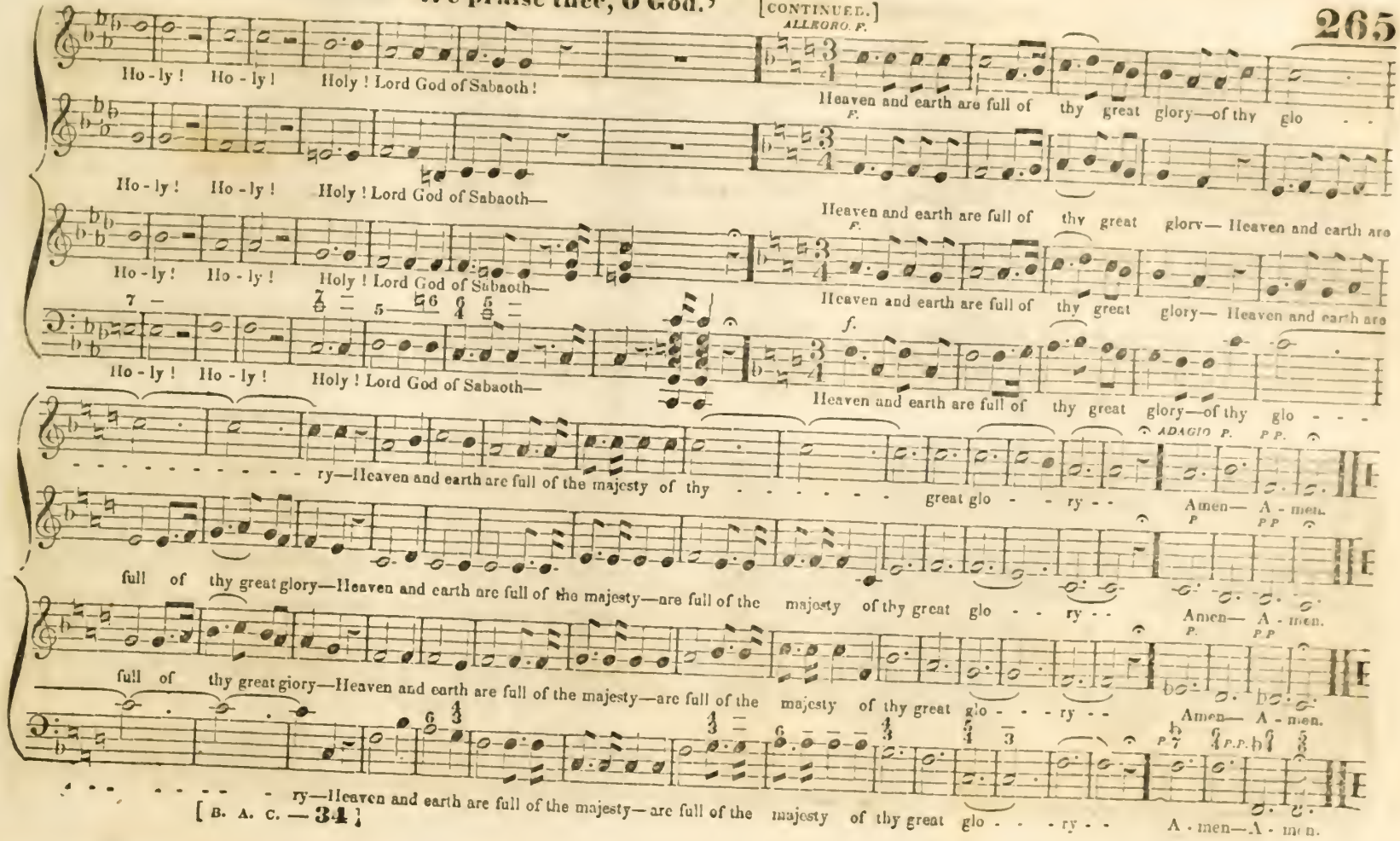
'Before Jehovah's awful throne.' [Continued.]




Allegretto Maestoso.
F.
We praise thee, O God, we acknowledge thee to be the Lord;
all the earth doth worship
We praise thee, O God, we acknowledge thee to be the Lord; all the earth doth worship thee—doth worship thee—all the earth doth worship
we acknowledge thee to be the Lord; all the earth doth worship thee
Unison.
We praise thee, O God, we acknowledge thee to be the Lord;
doth worship thee—worship thee
M.
Soli.
thee—doth worship thee— the Father ev - er - last - ing. To thee all angels cry a - loud—
thee—doth worship thee— the Father ev - er - last - ing.
- - - doth worship thee— the Father ev - er - lasting.
Soli.
To thee all angels cry a - -
- - doth worship thee—The Father ev - er - lasting.

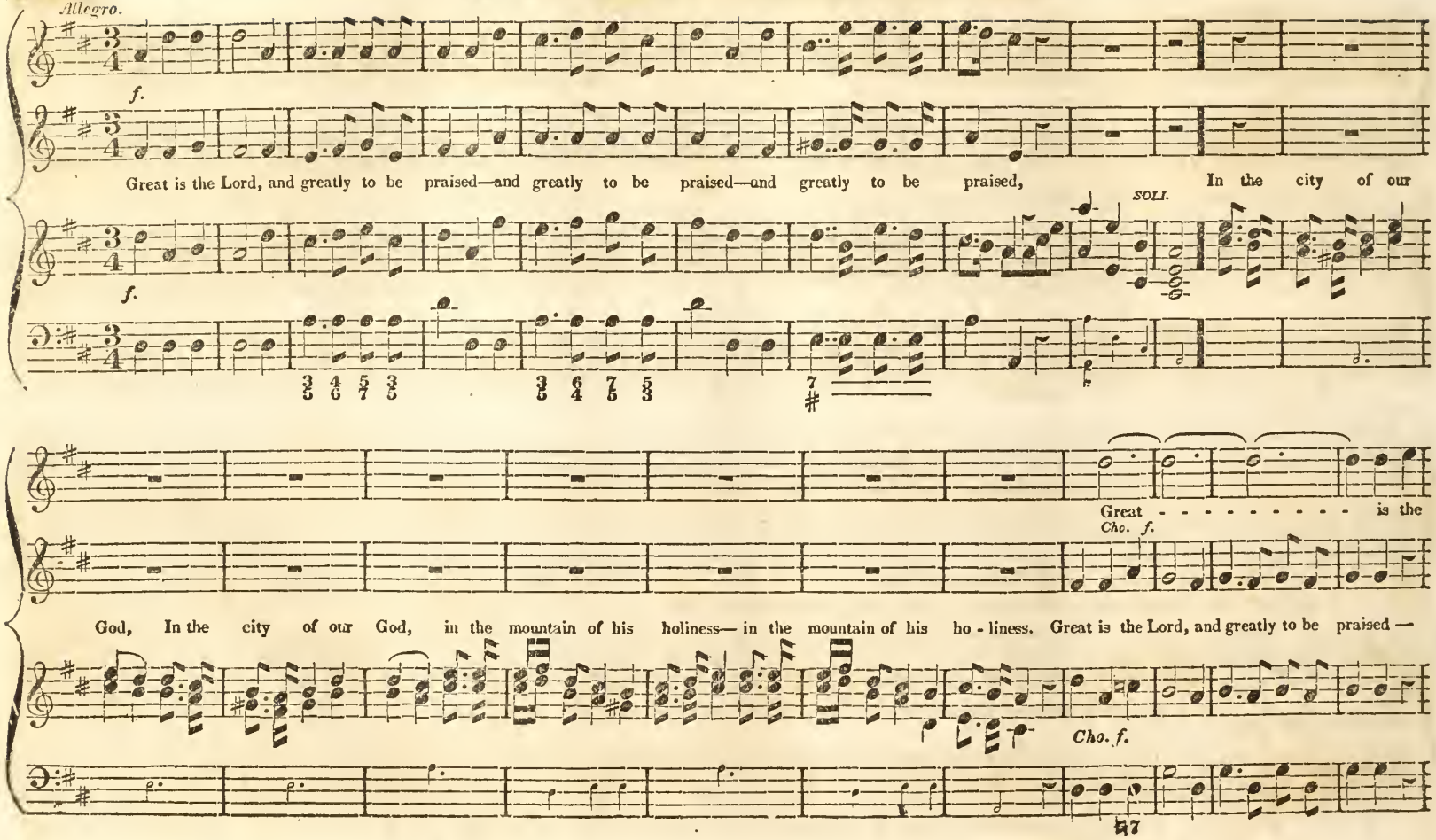
'We praise thee, O God.' [Continued.]

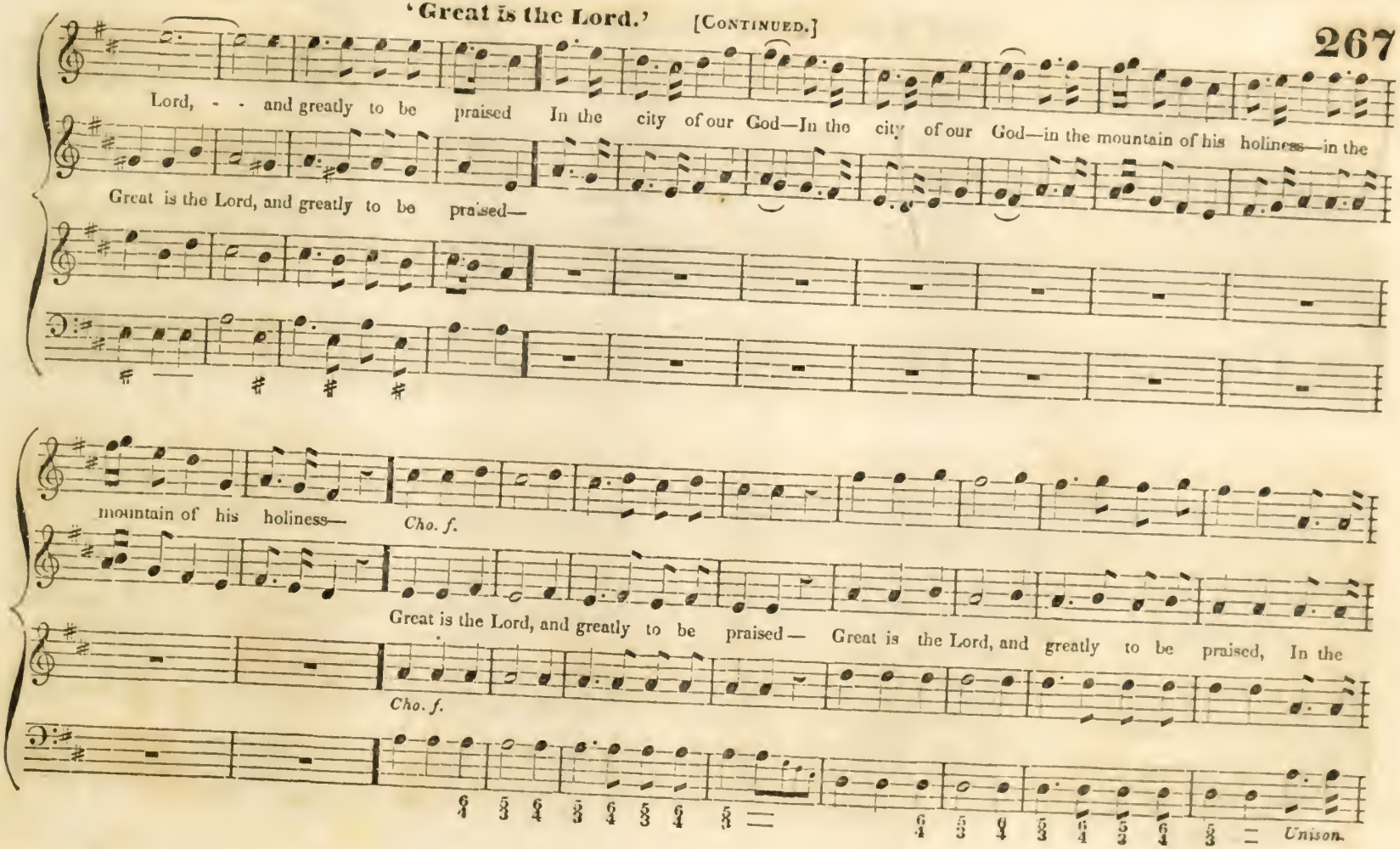
* The instrumental accompaniment here (whether the Organ or other instruments) should be played in 16th relations, 1st Class, 2d Derivative: or &c.


ALLEGRO. F.
Ho - ly ! Ho - ly ! Holy ! Lord God of Sabaoth !
Heaven and earth are full of thy great glory—of thy glo - -
Ho - ly ! Ho - ly ! Holy ! Lord God of Sabaoth—
Heaven and earth are full of thy great glory— Heaven and earth are
Ho - ly ! Ho - ly ! Holy ! Lord God of Sabaoth—
Heaven and earth are full of thy great glory— Heaven and earth are
Ho - ly ! Ho - ly ! Holy ! Lord God of Sabaoth—
Heaven and earth are full of thy great glory—of thy glo - - -
ADAGIO. P. PP.
- - - - - - - - - - ry—Heaven and earth are full of the majesty of thy - - - - - - great glo - - ry - -
Amen— A - men.
full of thy great glory—Heaven and earth are full of the majesty—are full of the majesty of thy great glo - - ry - -
Amen— A - men.
full of thy great glory—Heaven and earth are full of the majesty—are full of the majesty of thy great glo - - - ry - -
Amen— A - men.
- - - - - - - - ry—Heaven and earth are full of the majesty—are full of the majesty of thy great glo - - - ry - -
A - men—A - men.

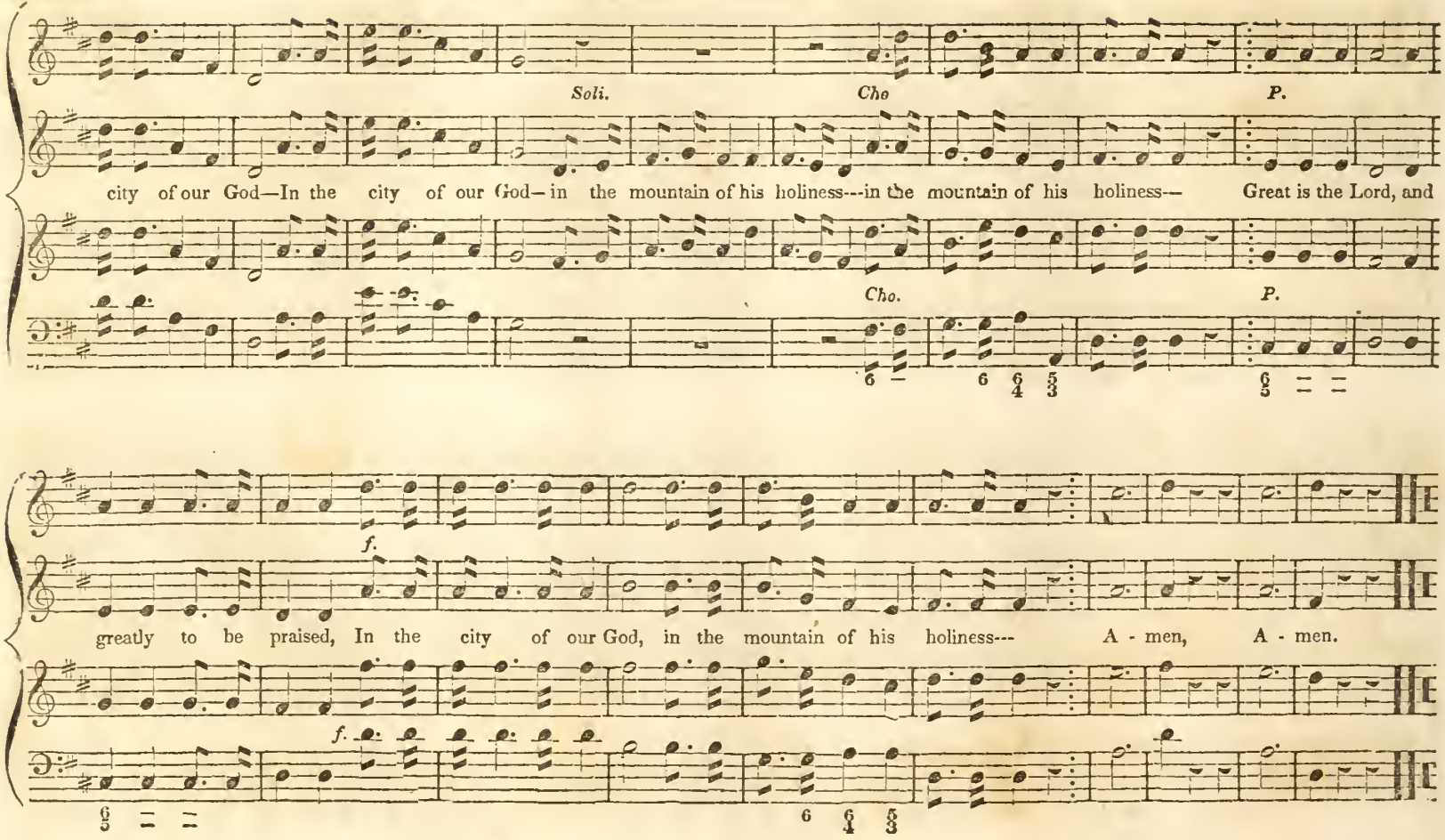
'Great is the Lord.' [Anthem.]

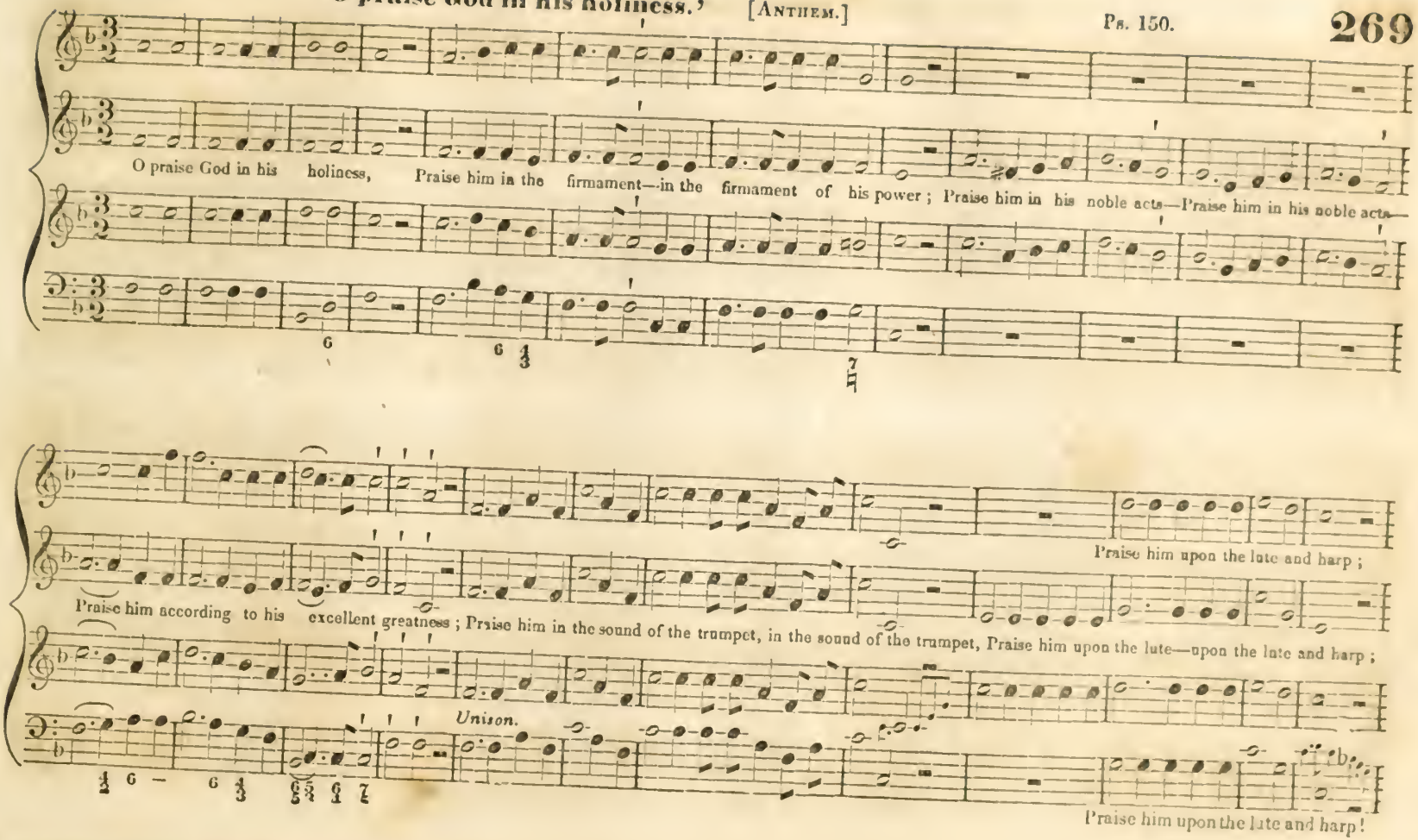
Altered from Dr. Calcott.



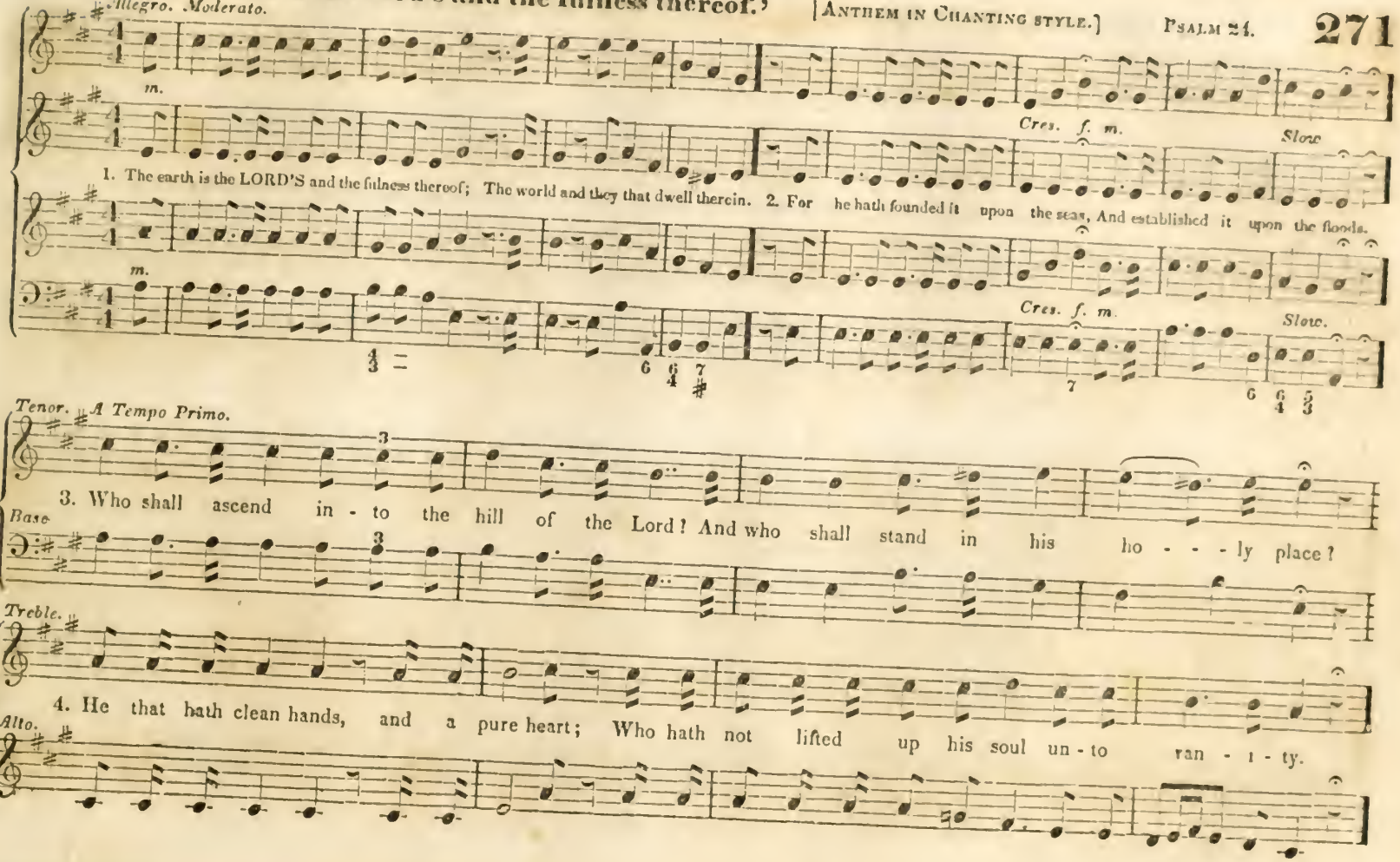

Lord, - - and greatly to be praised In the city of our God—In the city of our God—in the mountain of his holiness—in the
Great is the Lord, and greatly to be praised—
mountain of his holiness—
Cho. f.
Great is the Lord, and greatly to be praised— Great is the Lord, and greatly to be praised, In the
Cho. f.
Unison.

'Great is the Lord.' [Continued.]

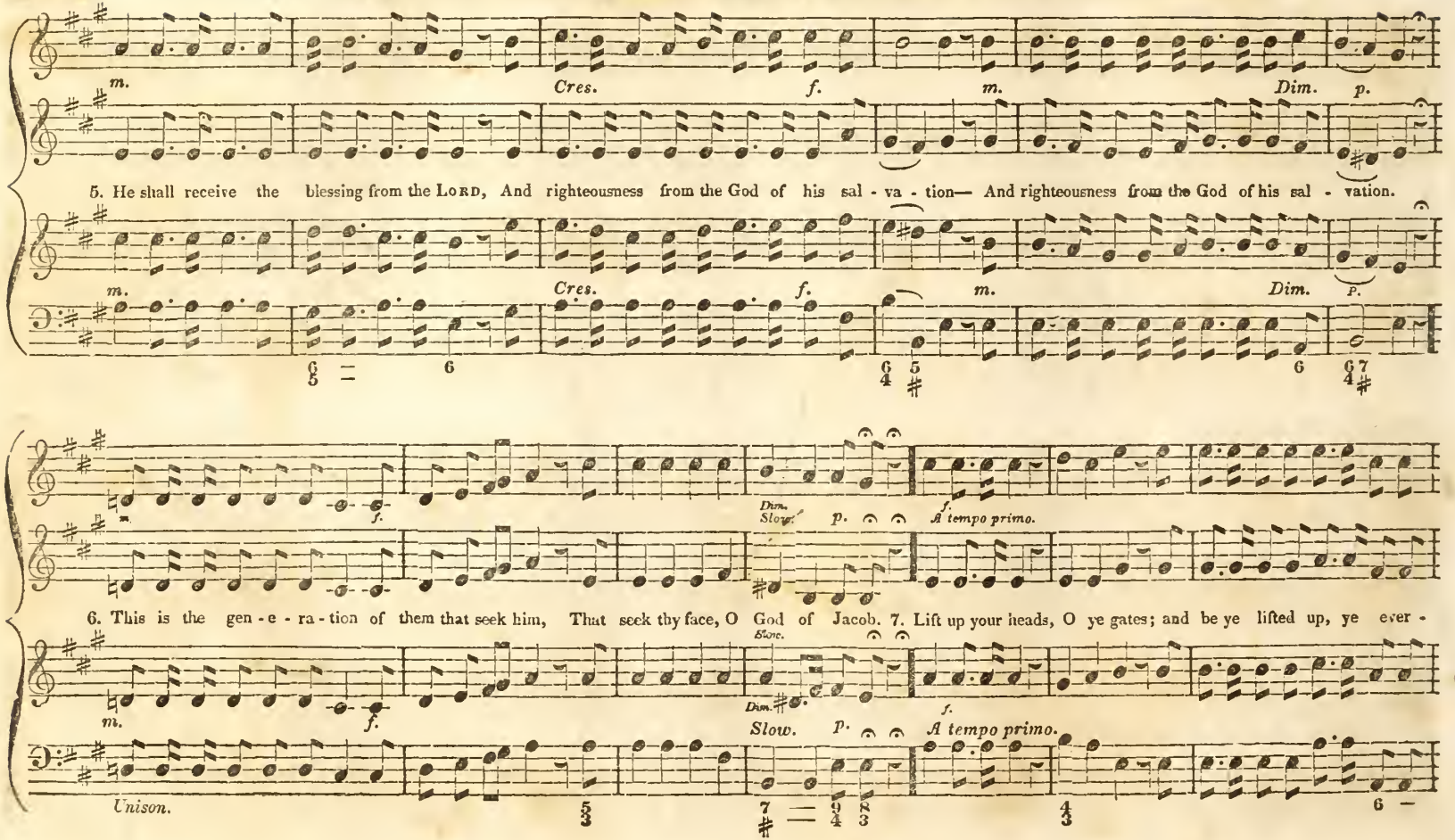


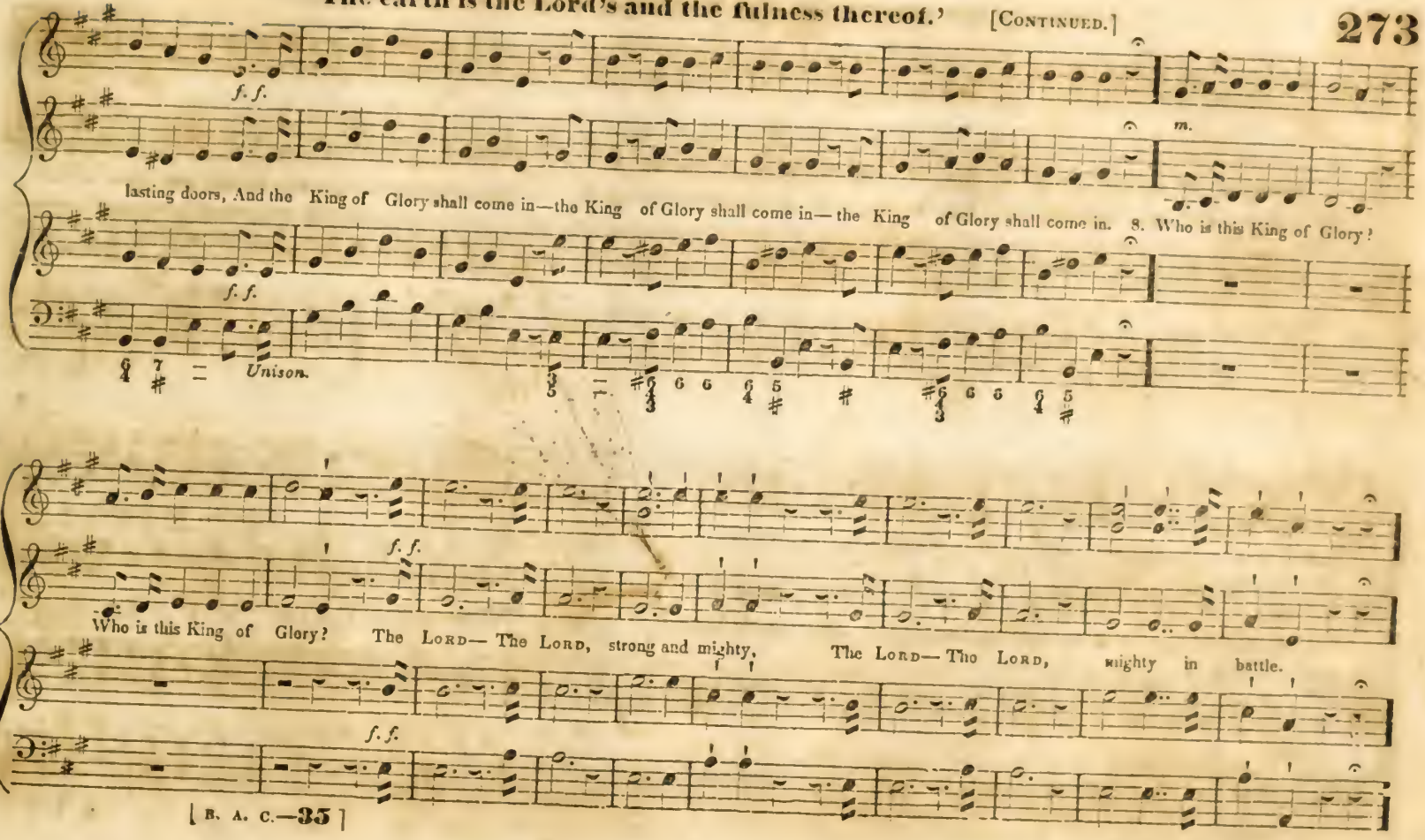

O praise God in his holiness, Praise him in the firmament—in the firmament of his power; Praise him in his noble acts—Praise him in his noble acts—
Praise him upon the lute and harp;
Praise him according to his excellent greatness; Praise him in the sound of the trumpet, in the sound of the trumpet, Praise him upon the lute—upon the lute and harp;
Unison.
Praise him upon the lute and harp!

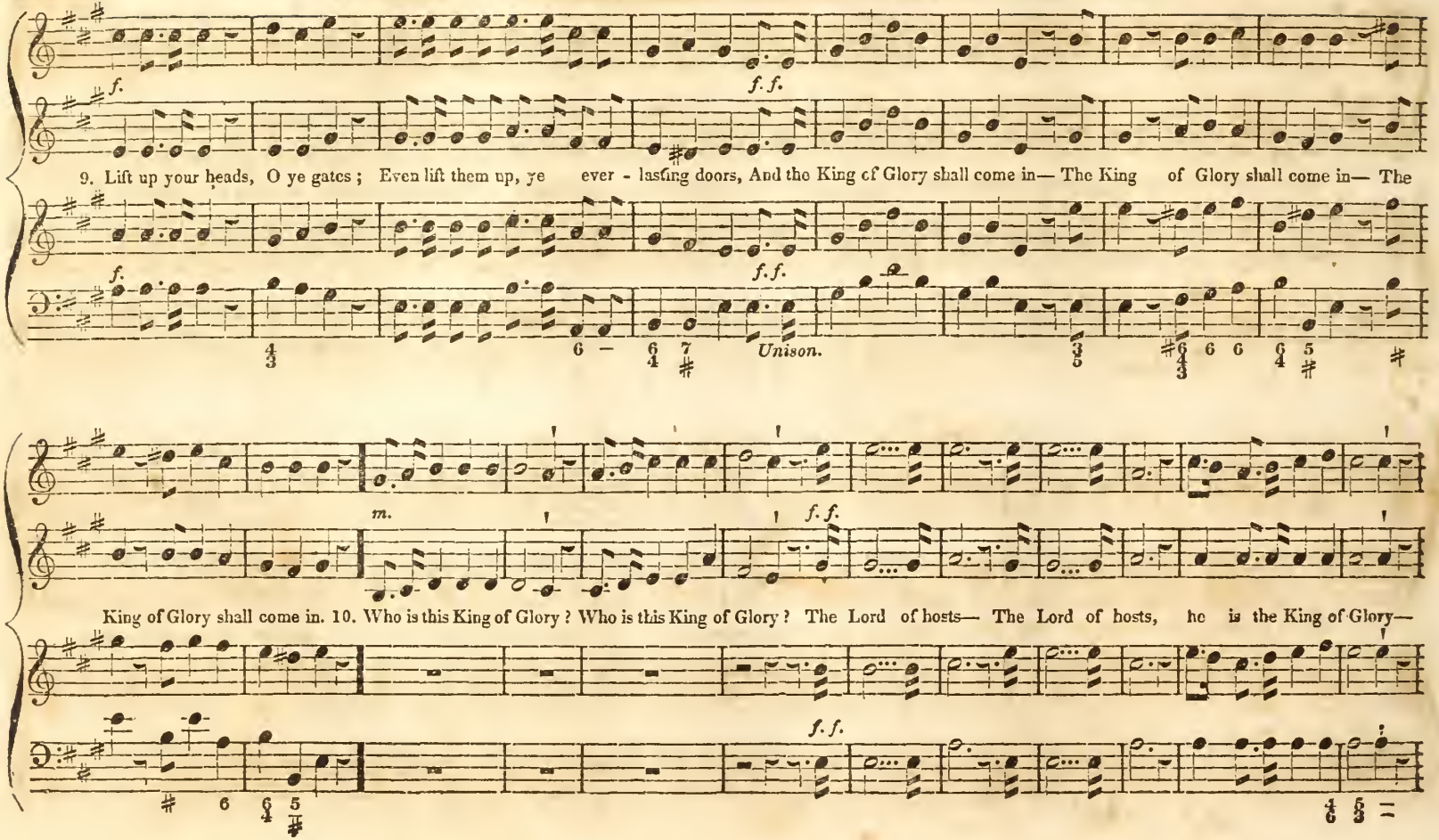
'O praise God in his holiness.' [Continued.]

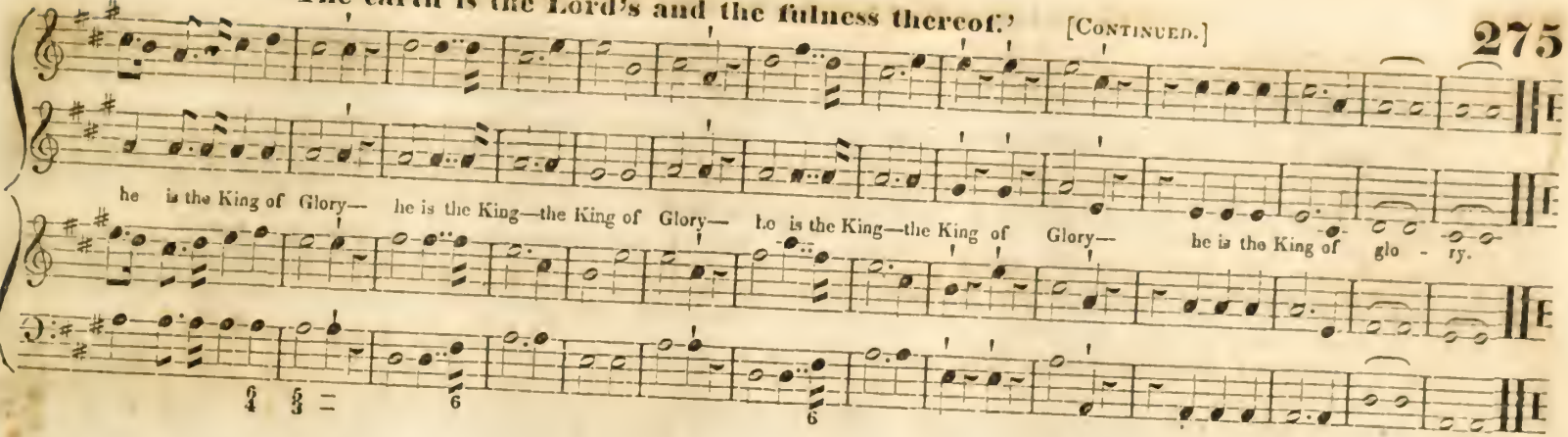

Allegro. Moderato.
m.
Cres. f. m.
Slow
1. The earth is the LORD'S and the fulness thereof; The world and they that dwell therein. 2. For he hath founded it upon the seas, And established it upon the floods.
m.
Cres. f. m.
Slow.
Tenor. A Tempo Primo.
3. Who shall ascend in - to the hill of the Lord? And who shall stand in his ho - - - ly place?
Base
Treble.
4. He that hath clean hands, and a pure heart; Who hath not lifted up his soul un - to van - i - ty.
Alto.

'The earth is the Lord's and the fulness thereof.' [CONTINUED.]



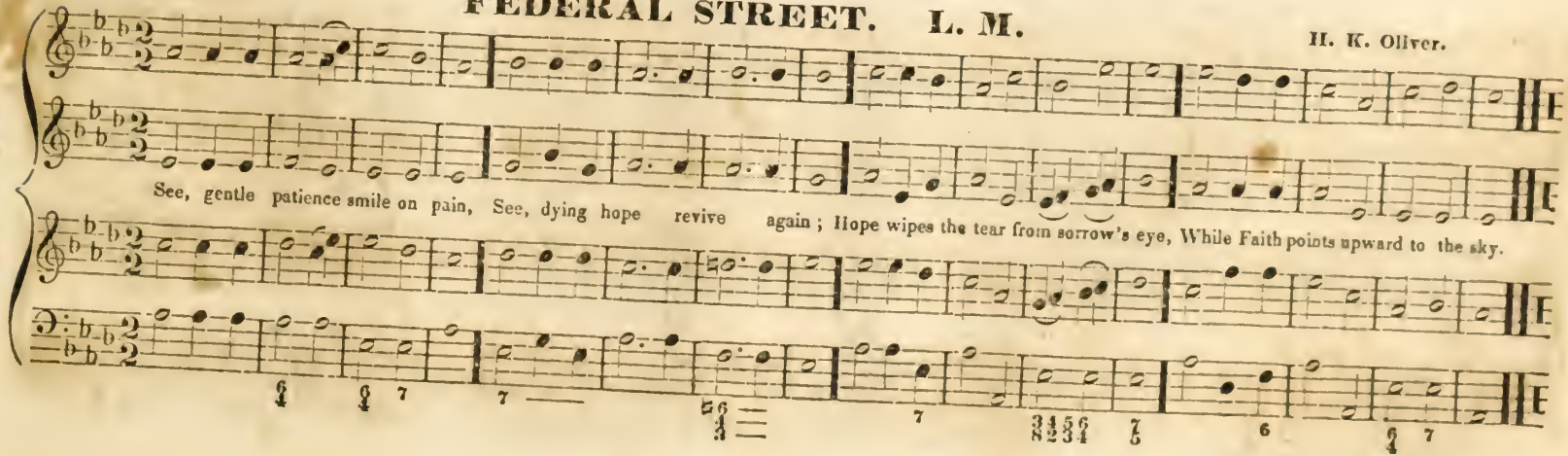

f. f.
m.
lasting doors, And the King of Glory shall come in—the King of Glory shall come in— the King of Glory shall come in. 8. Who is this King of Glory?
f. f.
Unison.
f. f.
Who is this King of Glory? The LORD— The LORD, strong and mighty, The LORD— The LORD, mighty in battle.
f. f.


f.
f. f.
9. Lift up your heads, O ye gates; Even lift them up, ye ever - lasting doors, And the King of Glory shall come in— The King of Glory shall come in— The
f.
f. f.
Unison.
m.
f. f.
King of Glory shall come in. 10. Who is this King of Glory? Who is this King of Glory? The Lord of hosts— The Lord of hosts, he is the King of Glory—
f. f.



FEDERAL STREET. L. M.

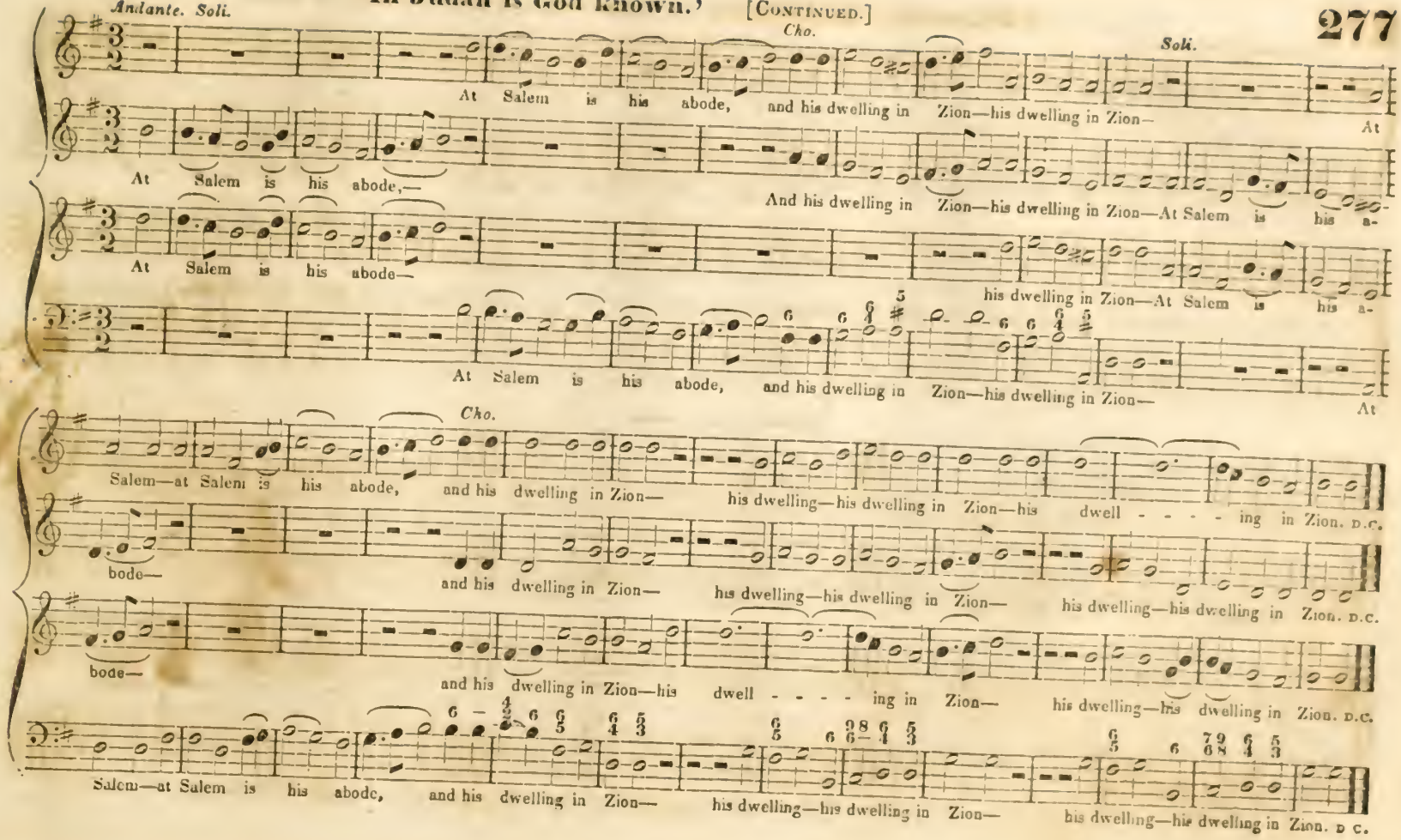
H. K. Oliver.



'In Judah is God known.' [Anthem.]

Moderato

'In Judah is God known.' [CONTINUED.]



SELA.* 8s. & 6s.

L. Mason.

Andante Moderato.

1. There is an hour of peaceful rest, To mourning wanderers given: There is a tear for souls distressed, A balm for every wounded breast, 'Tis

Sing small notes.

2. There is a home for weary souls, By sins and sorrows driven; When tossed on life's tempestuous shoals, Where storms arise, and ocean rolls, And

Sing small notes.

Ending for last stanza.

found a - lone, a - lone in heaven. the dawn of heaven.

the dawn of heaven.

all is drear, is drear but heaven. the dawn of heaven.

Sing large notes.

3

There faith lifts up the tearless eye,
The heart with anguish riven,
It views the tempest passing by,
Sees evening shadows quickly fly,
And all serene, serene—in heaven

Sing large notes.

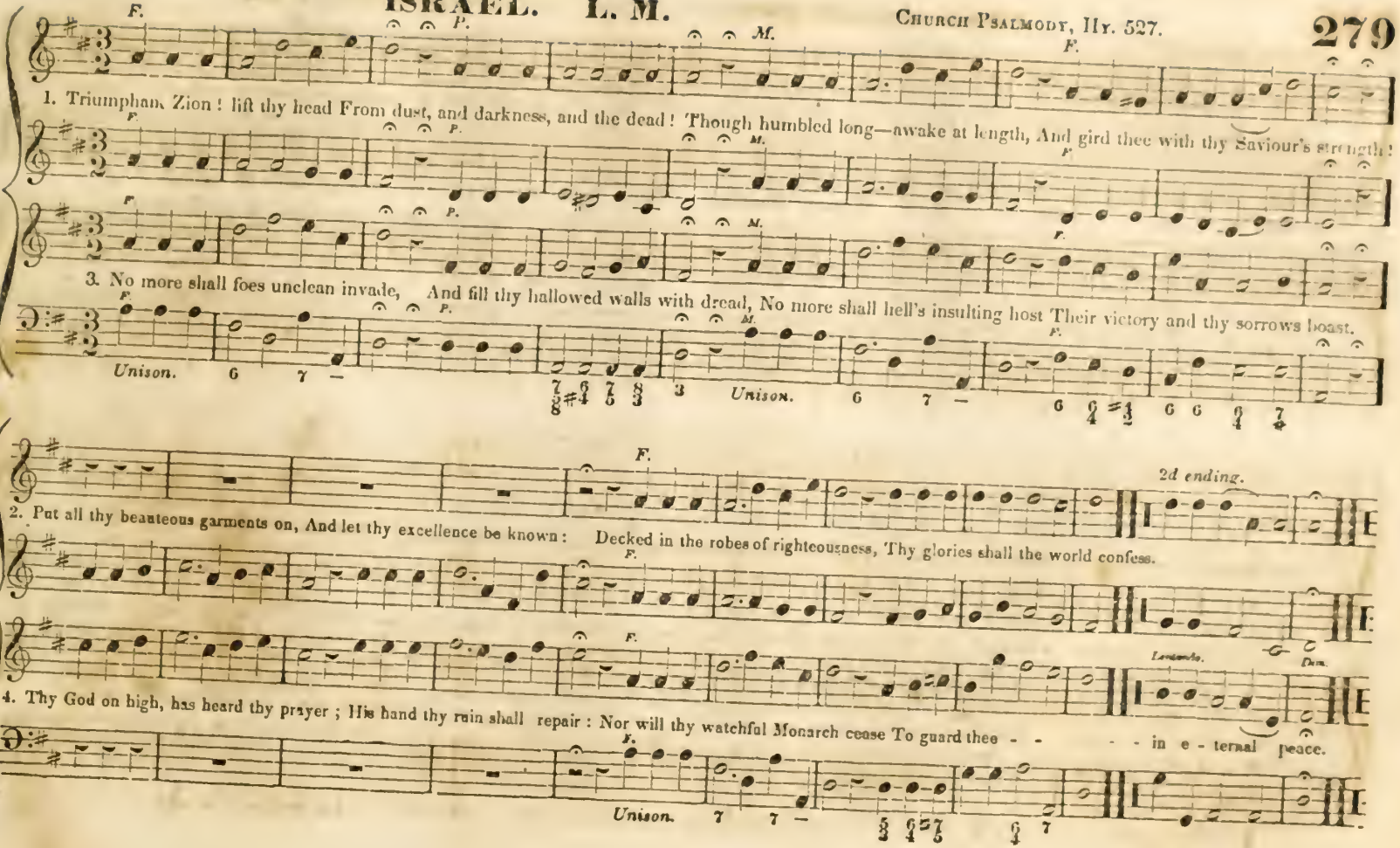
4

There fragrant flowers immortal bloom,
And joys supreme are given;
There rays divine disperse the gloom,
Beyond the dark and narrow tomb
Appears the dawn, the dawn—of heaven.

Church Psalmody, Hy. 634

* This tune is taken from "Occasional Psalm and Hymn Tunes," by permission of the proprietor of that work.

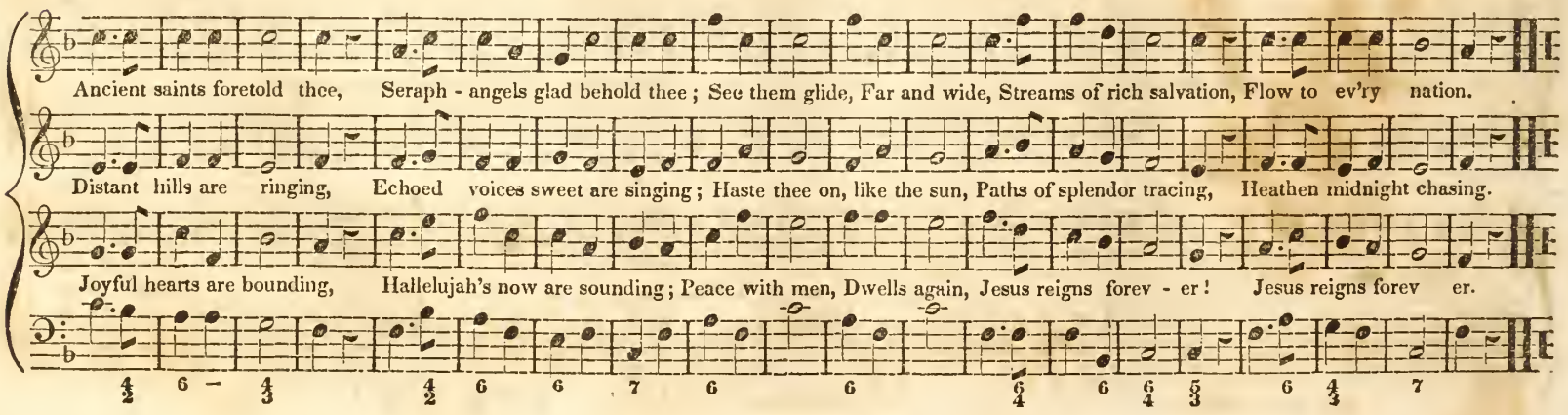
ISRAEL. L. M.


1. Triumphant Zion! lift thy head From dust, and darkness, and the dead! Though humbled long—awake at length, And gird thee with thy Saviour's strength!
3. No more shall foes unclean invade, And fill thy hallowed walls with dread, No more shall hell's insulting host Their victory and thy sorrows boast.
2. Put all thy beauteous garments on, And let thy excellence be known: Decked in the robes of righteousness, Thy glories shall the world confess.
2d ending.
4. Thy God on high, has heard thy prayer; His hand thy ruin shall repair: Nor will thy watchful Monarch cease To guard thee - - - - in e - ternal peace.
Unison.
Leggiero.
Dim.

'Morn of Zion's glory.'

Words by S. F. Smith

Moderato Maestoso.



LABAN.* L. M. [Double] or L. M. 61.

Slow and Distinct.

1. The Lord my pasture shall prepare, And feed me with a shepherd's care; His presence shall my wants supply, And guard me with a watchful eye:

2. When in the sultry glebe I faint, Or on the thirsty mountain pant, To fertile vales, and dewy meads My weary, wandering steps he leads;

Ritard.

My noon-day walks he shall at - tend, And all my midnight hours defend, My noon-day walks he shall at - tend, And all my midnight hours defend.

A Tempo. *Ritard.* *A Tempo.* *Ritard.*

pp. Where peaceful rivers, soft and slow, — Amid the verdant landscape flow, Where peaceful rivers, soft and slow, Amid the verdant landscape flow.

* Be careful and not sing too fast.

ACLIN.* L. M. [Double.]

Church Psalmody, Ps. 19, 3d pt. L. Mason.

1. The heavens declare thy glory, Lord, in every star thy wisdom shines; But when our eyes behold thy word, We read thy name in fairer lines.

3. Sun, moon, and stars, convey thy praise Round all the earth, and never stand, So when thy truth began its race, It touched and glanced on every land.

5. —Great Sun of Righteousness, arise! Oh bless the world with heavenly light! Thy gospel makes the simple wise; Thy laws are pure, thy judgments right.

2. The rolling sun, the changing light, And nights, and days, thy power confess; But that blest volume thou hast writ Reveals thy justice and thy grace.

4. *mf* Nor shall thy spreading gospel rest, Till through the world thy truth has run; Till Christ has all the nations blest, Which see the light, or feel the sun.

6. Thy noblest wonders here we view, In souls renewed and sins forgiven: *aff* Lord, cleanse my sins, my soul renew, And make thy word my guide to heaven.

Unison.

* This tune is taken from "Occasional Psalm and Hymn Tunes," by permission of the proprietor work.

Spirited—bold—energetic.

ZEPHON. L. M.

2

Hell and thy sins resist thy course;
But hell and sin are vanquished foes;
Thy Jesus nailed them to the cross,
And sung the triumph when he rose.

3

Then let my soul march boldly on,
Press forward to the heavenly gate;
p. ! ! There peace and joy eternal reign,
— And glittering robes for conquerors wait.

4

f. ! ! There shall I wear a starry crown,
And triumph in almighty grace;
While all the armies of the skies
Join in my glorious Leader's praise

Church Psalmody, Hy. 280

* This line may be sung as a duet, by Tenor and Bass, or by Treble and Alto, or by both together in octaves.

EGLON. L. M. [Double.]

G. F. Kübler.

Manual of Christian Psalmody, Hy. 525.

'Wake! Isles of the south.' [Missionary Hymn.]

L. Mason.

Adagio. • *Allegro.*

f.

Wake! Wake! Isles of the South! Wake! Isles of the South! your redemption is near! No longer repose in the borders of gloom! The strength of his chosen in

f. *Unison.* *Unison.*

Mez.

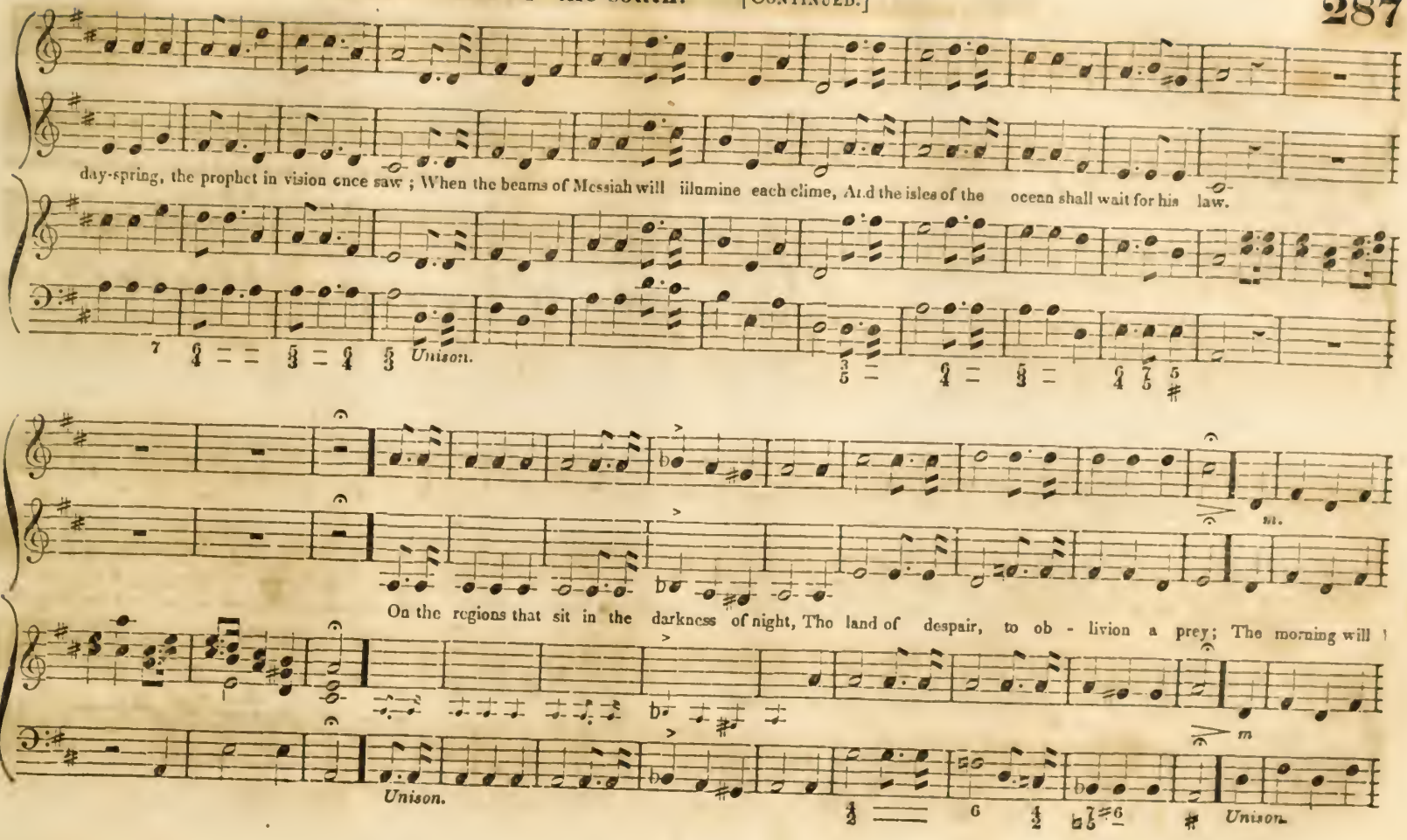
love will appear, And light shall arise on the verge of the tomb.

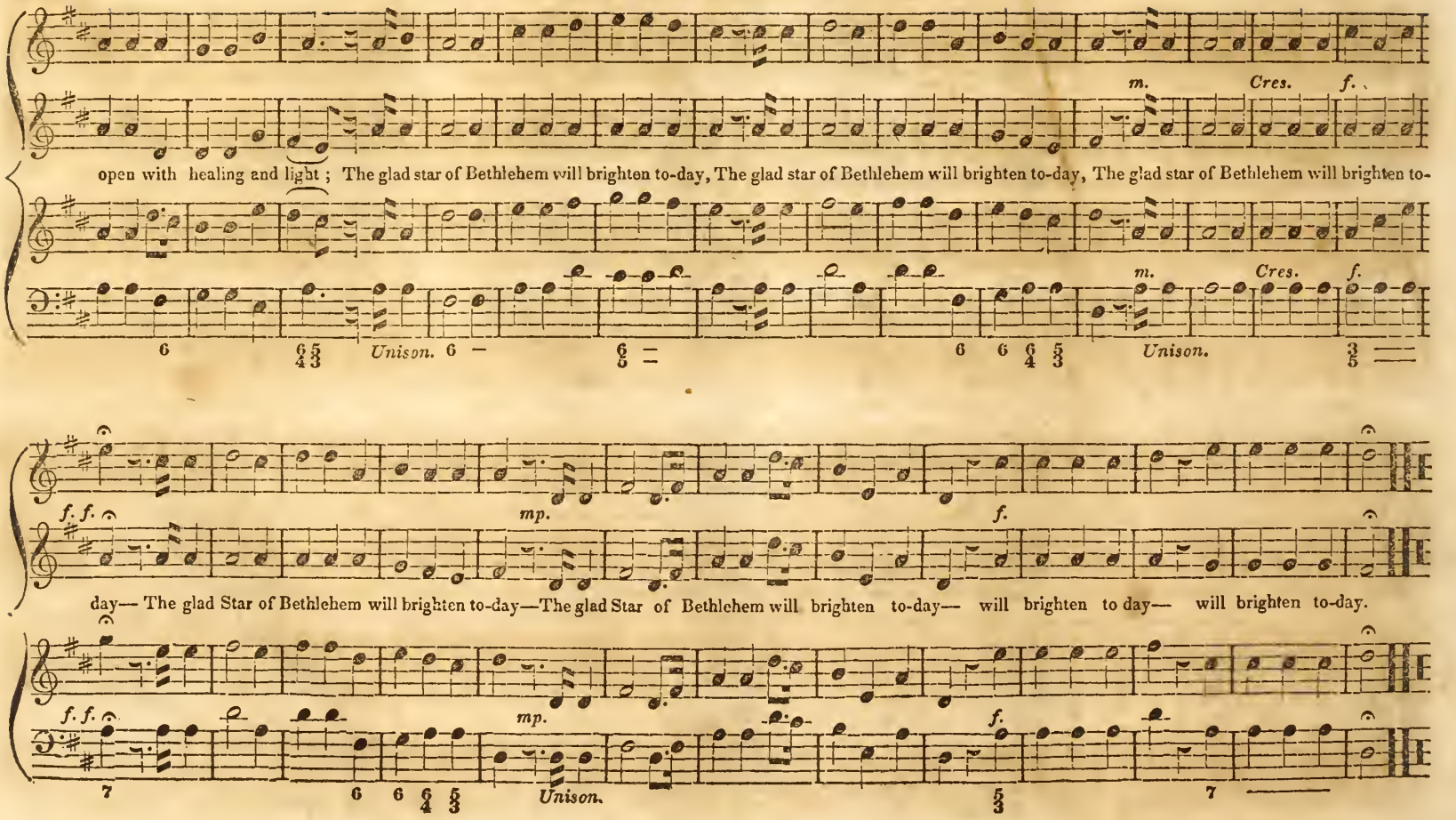
The billows that girt you, the wild waves that

Mez

* The organ, or other instruments may play these four measures in 16th relations, 1st class, 2d derivative; or &c.

'Wake! Isles of the south.' [Continued.]


day-spring, the prophet in vision once saw ; When the beams of Messiah will illumine each clime, And the isles of the ocean shall wait for his law.
Unison.
On the regions that sit in the darkness of night, The land of despair, to ob - livion a prey; The morning will
Unison.
Unison.


m.
Cres.
f.
open with healing and light ; The glad star of Bethlehem will brighten to-day, The glad star of Bethlehem will brighten to-day, The glad star of Bethlehem will brighten to-
Unison.
f. f.
mp.
f.
day— The glad Star of Bethlehem will brighten to-day—The glad Star of Bethlehem will brighten to-day— will brighten to day— will brighten to-day.
Unison.

'Wake the song of jubilee.' [Hymn.]

Arranged from a 'Dona Nobis,' by Haydn.
Church Psalmody, Hy. 546.

'Wake the song of jubilee.' [Continued.]

Jesus reigns for - ev - er - more! forevermore! forevermore!
3. Now the desert lands rejoice, And the islands join their
Jesus reigns for - ev - er - more! forevermore! forevermore!
3. Now the desert lands rejoice, And the islands
Jesus reigns for - ev - er - more! forevermore! forevermore!
3. Now the desert lands rejoice, And the islands join their
voice, the islands join their voice; Yea, the whole creation sings, Je - sus is the King of kings. Wake the song of jubilee— Wake the song of jubilee—
join - - their - voice; Yea, the whole creation sings, Je - sus is the King of kings.
join - - - their voice; Yea, the whole creation sings, Wake the song of jubilee— Wake the song of jubilee—
Unison.
voice the islands join their voice, Yea, the whole creation sings, Je - sus is the King of kings.

'Wake the song of jubilee.' [CONTINUED.]

Wake the song of jubilee—
Let it echo— echo— echo— Let it echo o'er the sea! Wake the song of jubilee—
Wake the song of jubilee—
Let it echo— echo— echo— Let it echo o'er the sea! Wake the song of jubilee—
Wake the song of jubilee—
Let it echo— echo— echo— Let it echo o'er the sea! Wake the song of jubilee—
Wake the song of jubilee—
Wake the song of jubilee—the song of jubilee—the song of jubilee— Wake! Wake!
Wake the song of jubilee—
Wake the song of jubilee—the song of jubilee—the song of jubilee— Wake! Wake!
Wake the song of jubilee—
Wake the song of jubilee—the song of jubilee—the song of jubilee— Wake! Wake!
Wake the song of jubilee—
Wake the song of jubilee—the song of jubilee—the song of jubilee— Wake! Wake!

'O Give thanks unto the Lord.' [Anthem.]

From the introductory chorus of the oratorio "La Caduta Di Gerico" by G. A. Hasse.

'O give thanks unto the Lord.' [CONTINUED.]

For his mercy endureth—endureth forever—His mercy endureth forever. O give thanks— O give thanks unto the Lord—Call upon his name—

For his merey en - dur - - - eth forever—His merey endureth forever. O give thanks— O give thanks unto the Lord—Call upon his name—

For his merey endureth—his merey endureth forever—His merey endureth forever. O give thanks— O give thanks unto the Lord—Call upon his name—

Unison.

For his mercy en - dur - - eth forever—His merey endureth forever. O give thanks— O give thanks unto the Lord—Call upon his name—

Call upon his name, make known his deeds among the people—Glory ye in his holy name—Glory ye in his ho - ly name - - - - -

Call upon his name, make known his deeds among the people—Glory ye in his holy name— in his ho - ly name —in his ho - ly name.

Call upon his name, make known his deeds among the people—

Glory ye in his ho - ly name— in his ho - ly name.

Call upon his name, make known his deeds among the people—

Glory ye in his ho - ly name.

'When lost in wonder.' [Motette.]

Webbe.

Andante. Soli. *Chorus. p.* *f.*

Chorus. p. *f.*

When lost in wonder, I behold, Yon azure starr'd with shining gold; Or on the moon's soft lustre gaze, As through the spangled heavens she strays:

First and Second Treble. *Chorus. p.* *f.*

2d time. They heard, and at the joyful sound, Unnumbered planets blazed around.

Chorus p. *f.* *Sym.* *Fine.*

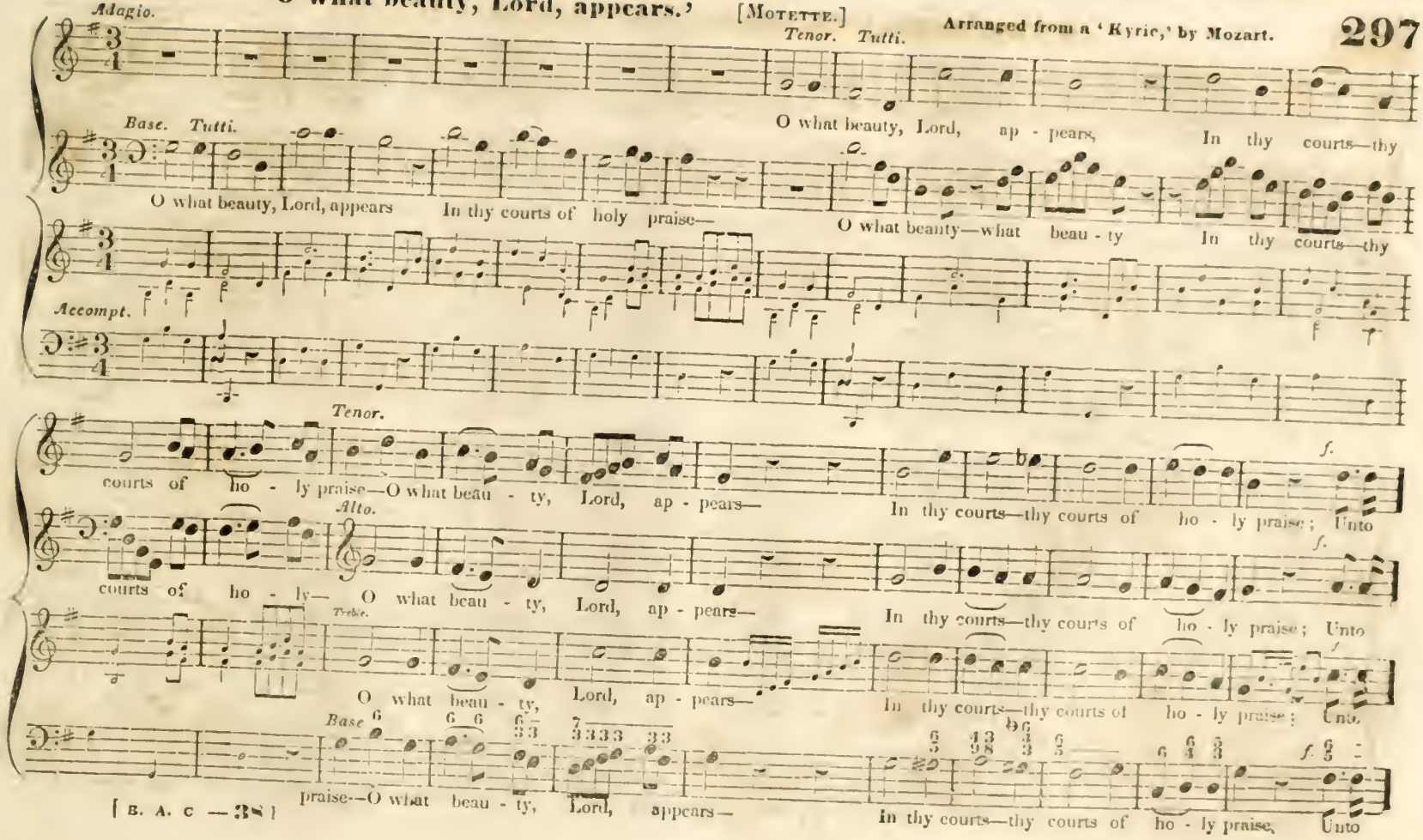
Soli. p.

Warmed by de - vo - tion's hallowed fire, Oh! may my soul to heaven aspire; To him, whose powerful word we know, Gave these resplendent

orbs to glow; They heard, involved in central night, Tho great command, "Let there be light!" D. C. Chorus. 'They heard, &c.'

'O what beauty, Lord, appears.' [Motette.]

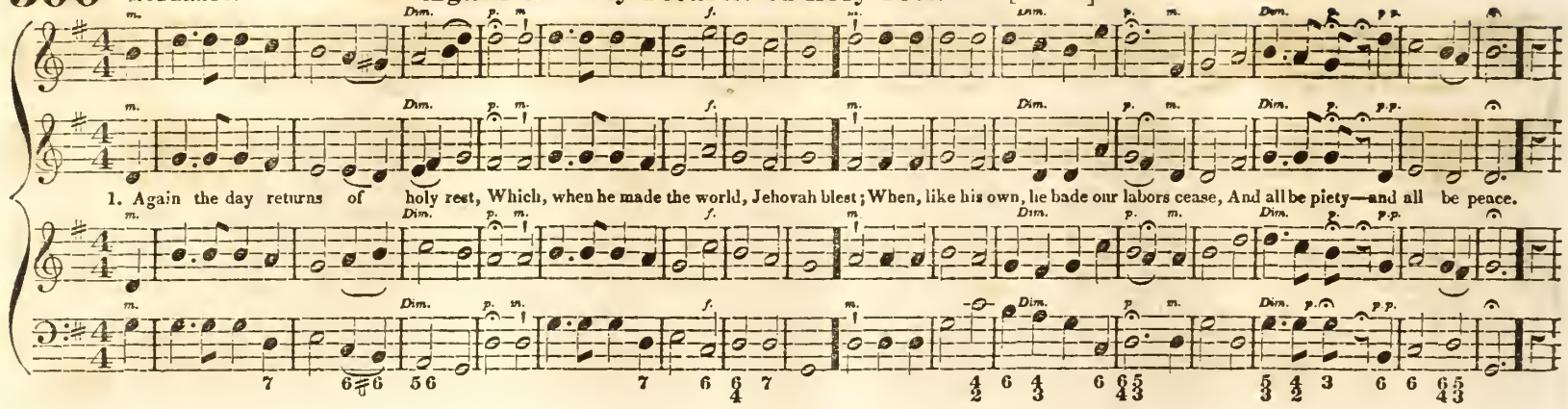
Arranged from a 'Kyrie,' by Mozart.



First time.
thee my heart aspires— Unto thee my heart as - pires – Unto thee my voice I raise— Unto
thee my heart aspires— Unto thee my heart as - pires— Unto thee my voice I raise— Unto
thee my heart aspires— Unto thee my heart as - pires— Unto thee my voice I raise--- Unto
theo my heart aspires— Unto thee— Unto thee my voice I raise— Unto
raise— Un - to thee my heart - - as - - pires— Unto thee— Unto thee my voice I
raise— Un - to thee—Un - to thee my heart - - as - - pires— Unto thee— Unto thee my voice I
raise— Un - to thee my heart - - as - pires— Unto thee— Unto thee my voice - - I
raise Unto thee Unto thee— Unto thee my voice I

raise— Un - to thee my heart as - pires— Un - to thee my
raise— Un - to thee my heart as - pires— Un - to thee my
raise— Un - to thee my heart as - pires— Un - to thee my
Thirds.
Thirds.
raise— Un - to thee my heart as - pires— Un - to thee my
voice I raise— my voice - - - - - - I raise.
voice I raise— my voice - - - - - - I raise.
voice I raise— my voice - - - - - - - - I raise.
voice I raise— my voice - - - - I raise

300 MODERATO. **'Again the day returns of holy rest.'** [HYMN.]



LARGHETTO.
Cres
Glory supreme be thine—
Glory supreme be thine—
ADAGIO.
3 As Father of heaven! in whom our hope is confide, Whose power defends us, and whose precepts guide, In life our Guardian—and in death our Friend;
Glory supreme be thine,— be thine till time shall end.
LARGHETTO.
Glory supreme be thine,— be thine,
ADAGIO.
Glory supreme be thine—
Glory supreme be thine—

RUTGERS. 7s.

1. O that men their songs would raise All his goodness to de - clare! All Je - hovah's wonders praise, Wonders which their children share—Wonders which their children share!
2. Where his holy altars rise, Let his saints adore his name; There present their sacri - fice, There with joy his works proclaim—There with joy his works proclaim.
End here — or add the remainder.

'Look up, ye saints.' [Motette.]

Schwindell.

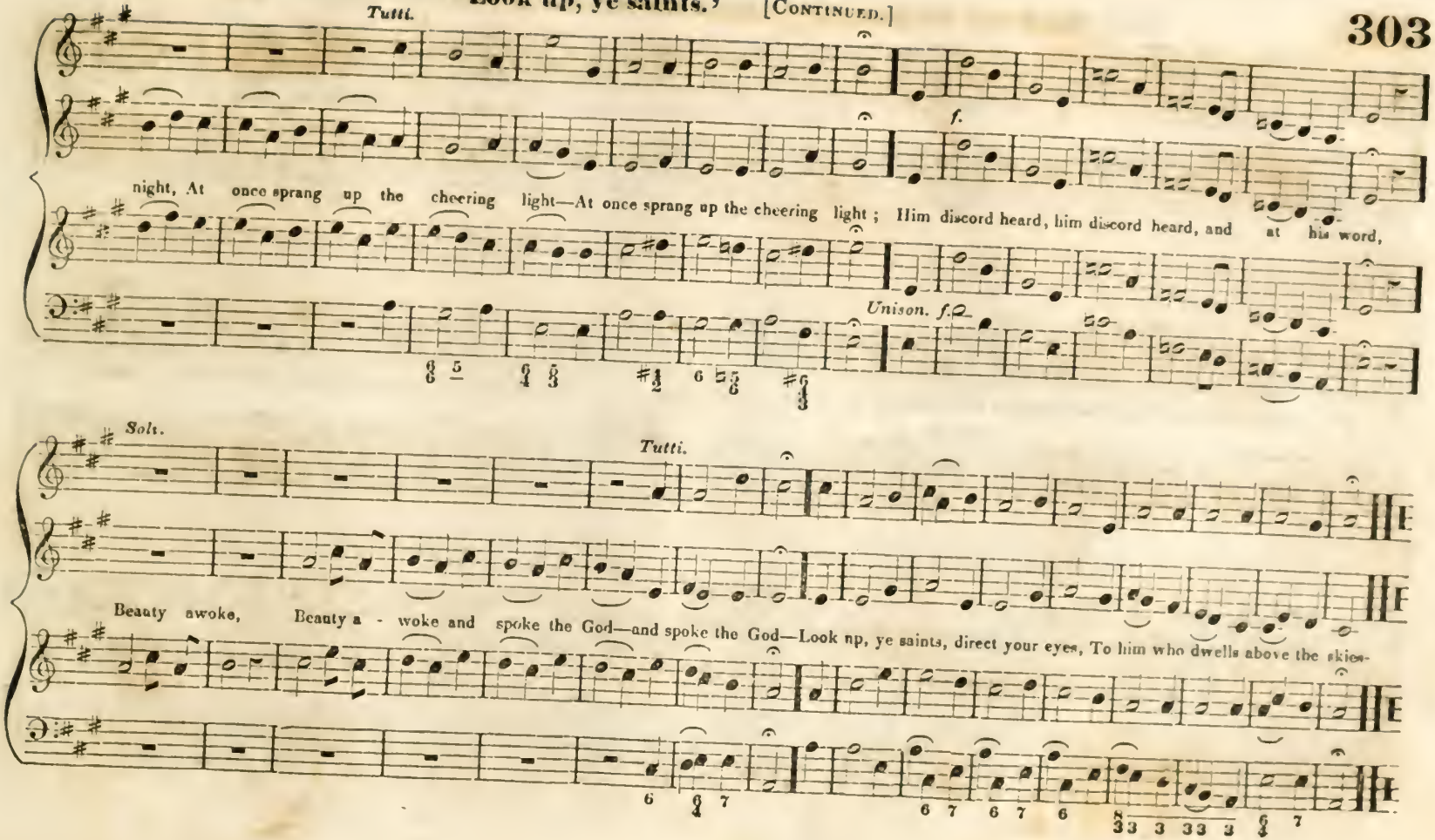
Moderato. Tutti. *Soli.*

Look up, ye saints, direct your eyes, direct your eyes, To him who dwells above the skies: With your glad notes his praise rehearse, Who

Tutti. *Soli.*

formed the mighty u - ni - verse.—Look up, ye saints, direct your eyes, To him who dwells above the skies. He spake, and from the gloom of

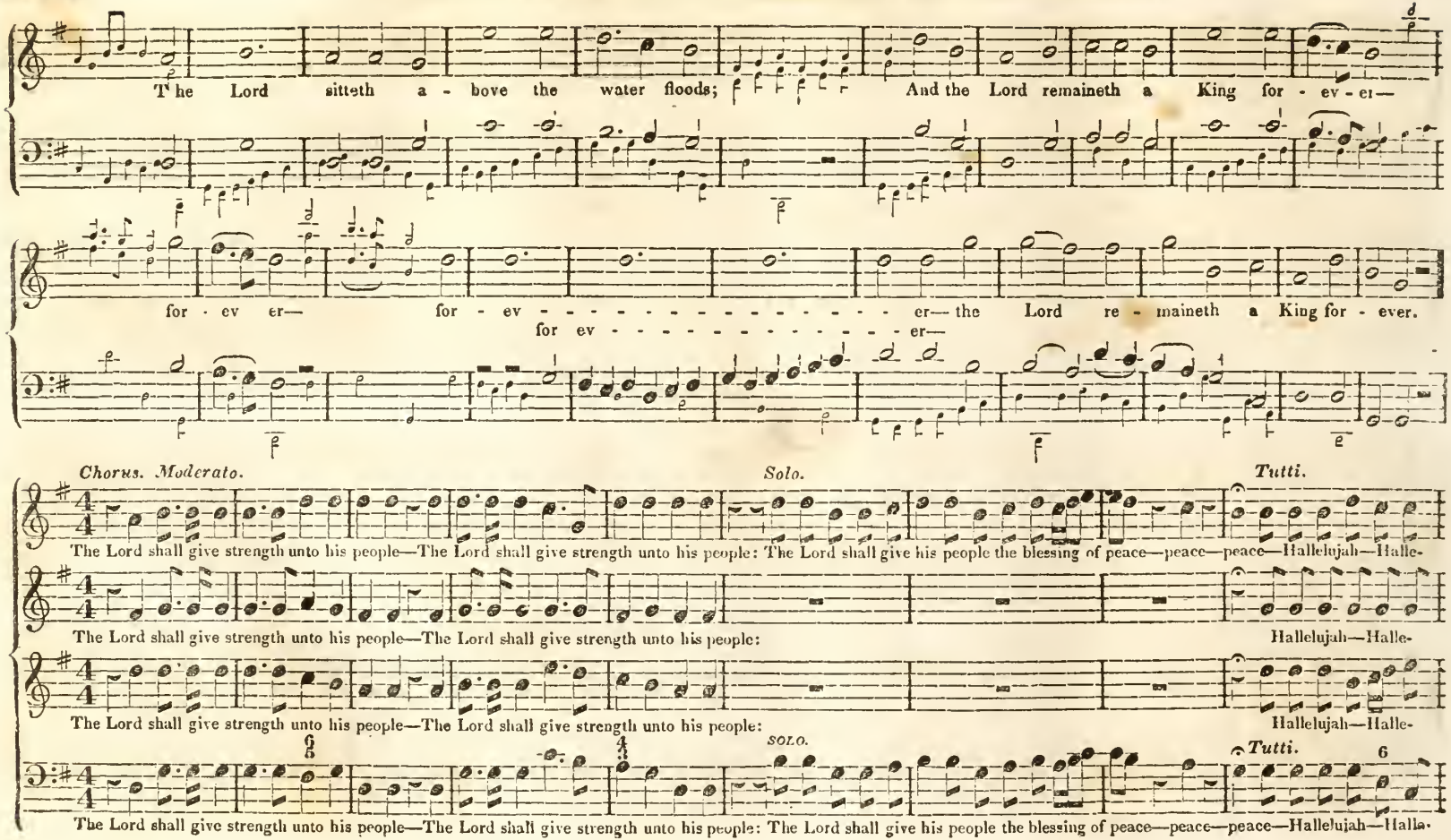
'Look up, ye saints.' [Continued.]



Give the Lord the honor due unto his name. [ANTHEM.] Kent.

Moderato. Chorus.
The voice of the Lord is a glorious, a glorious, glo - rious voice, a glorious, a glorious voice— is a
The voice of the Lord is a glo - - - rious, a glo - rious voice, is a glo - - - - - - - rious voice— a glorious
The voice of the Lord is a glo - - - - - - - - - - - - - rious voice, is a glo - - - - - - - - rious voice, is a glo - - -
The voice of the Lord is a glorious— a glorious— a glo - rious voice— a glorious, glorious voice, is a glorious— a
glo - rious voice—is a glorious, a glorious voice.
voice— a glo - - - - - rious, glorious voice.
Duet.
Tenor.
- - - - - - - - - - - - - rious, glorious voice.
The Lord sitteth a - bove the water flood;
Base.
glorious— a glo - - - - rious, a glorious voice.

'Give the Lord the honor due unto his name.' [Continued.]

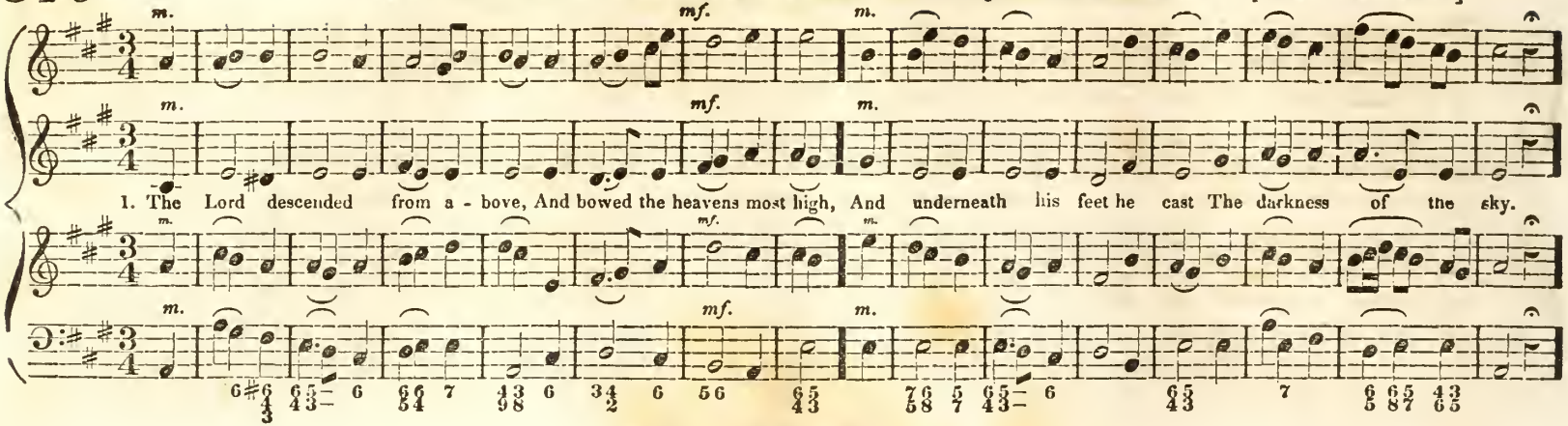


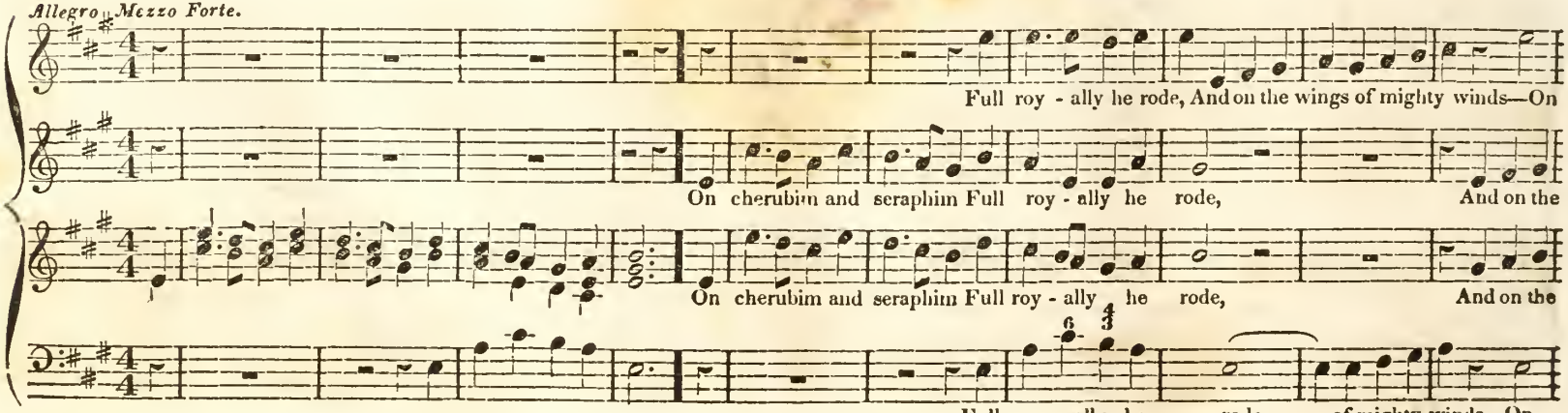
Solo
Ad Lib.
- lujah, Halle - lujah, Halle - lujah, Halle - lujah, The Lord shall give his people the blessing of peace—peace—peace, The Lord shall give his people the blessing of peace—peace—peace, the blessing of
- lujah, Hal - - - - le - lujah, Halle - lujah, Halle - lujah,
- lujah, Hal - - - - le - lujah, Halle - lujah, Halle - lujah,
Solo.
Ad Lib.
- lujah, Hallelujah, Halle - lujah, Hallelujah, Halle - lujah, The Lord shall give his people the blessing of peace—peace—peace, The Lord shall give his people the blessing of peace—peace—peace, the blessing of
Tutti.
peace. Hallelujah— Hallelujah—Halle - lujah— Halle - lujah— Hal - - - le - lujah—Halle - lujah— Halle - lujah— Hallelujah, Amen— Amen.
A Tempo.
Hallelujah— Hallelujah—Halle - lujah— Halle - lujah— Hal - - - le - lujah—Halle - lujah— Halle - lujah—Halle - lujah— Halle - lujah—Hallelujah, Amen— Amen.
A Tempo.
Hallelujah— Hallelujah— Hal - - - - le - lujah— Hal - - - - le - lujah—Halle - lujah— Hallelujah— Hallelujah, Amen— Amen.
A Tempo. Tutti.
peace. Hallelujah—Hallelujah— Halle - lujah— Halle - lujah— Hal - - - le - lujah— Halle - lujah—Halle - lujah—Halle - lujah— Hallelujah— Hallelujah Amen— Amen.

'Sanctus and Hosanna.'

Allegro.
Ho - sanna, Ho - sanna, Ho - sanna in the highest—Ho - sanna in the highest—in the high - est— Ho - sanna in the highest—in the
Ho - sanna, Ho - sanna, Ho - sanna In the highest—in the high - - - - est— Ho - sanna in the high -
Ho - sanna, Ho - sanna, Ho - sanna in the highest— Ho - sanna in the highest—in the highest— Ho - sanna in the highest—in the
high - est— Ho - sanna in the highest— in the high - - - - - - - est. Amen.
- - - - - - est— Ho - sanna in the highest— in the high - - - - - - - est. Amen.
high - est— Ho - sanna in the highest— in the high - - - - - - - est. Amen.

310 *Andante* **'The Lord descended from above.'** [Ps. 18. Sternhold and Hopkins' Versification.]





wings of mighty winds, Came flying all abroad— Came flying all abroad— all a - broad - - - - - Came flying all a -
wings of mighty winds, Came flying all a - broad— Came flying all abroad— Came flying all abroad, On cherubim and seraphim, Full royally he
wings of mighty winds, Came flying all a - broad— Came flying all abroad— Came flying all abroad, On cherubim and seraphim, Full royally he
wings of mighty winds, Came fly - ing— flying all abroad— Came flying all abroad— all a - broad - - - - - - - - - - - - and
broad, And on the wings of mighty winds, Came flying all a - broad.
ANDANTE.
rode, And on the wings of mighty winds, Came flying all abroad.
2. He sat serene up - on the clouds, Their fu - ry to restrain; And be, as
rode, And on the wings of mighty winds, Came flying - all abroad.
ANDANTE.
on the wings of mighty winds, Came flying all abroad.

'The Lord descended from above.' [Continued.]

'The Lord descended from above.' [CONTINUED.]

broad—all abroad—On cherubim and seraphim Full roy - - - - - - ally he rode, And on the wings of mighty winds, Came flying all abroad.

flying all abroad— On cherubim and seraphim Full royally he rode, And on the wings of mighty winds, Came flying all abroad.

flying all abroad— On cherubim and seraphim Full royally he rode, And on the wings of mighty winds, Came flying all abroad.

broad—all abroad—On cherubim and seraphim Full roy - - - - - - ally he rode, and on the wings of mighty winds, Came flying all abroad.

Adagio Sostenuto.

SHERWOOD. L. M. or L. M. 6 lines.

From Geminiani.

Len.

The Lord my pasture shall prepare, And feed me with a shepherd's care;
His presence shall my wants supply, And guard me with a watchful eye: } My noon-day walks he shall attend, And all my midnight hours defend.

Len.

ANDANTE.

'Oh how lovely is Zion.'

[MOTETTE.]

Subject from an 'Agnes Dei,' by Mozart.

mp. *Play eight measures for an introductory symphony.* *m.* *f.*

Oh how lovely— Oh how lovely— Oh how lovely—how lovely is Zion— Oh - - how lovely is Zion— Zion, city of our

Oh how lovely— O how lovely— Oh how lovely—how lovely is Zion— Oh how lovely—how lovely is Zion— Zion, city of our

Oh how love - ly— Oh how love - ly— Oh - - how lovely—how lovely is Zion— Oh how lovely, how lovely is Zion— Zion, city of our

Oh how love - ly— Oh how love - ly— Oh how lovely—how lovely is Zion— Oh how lovely, how lovely is Zion— Zion, city of our

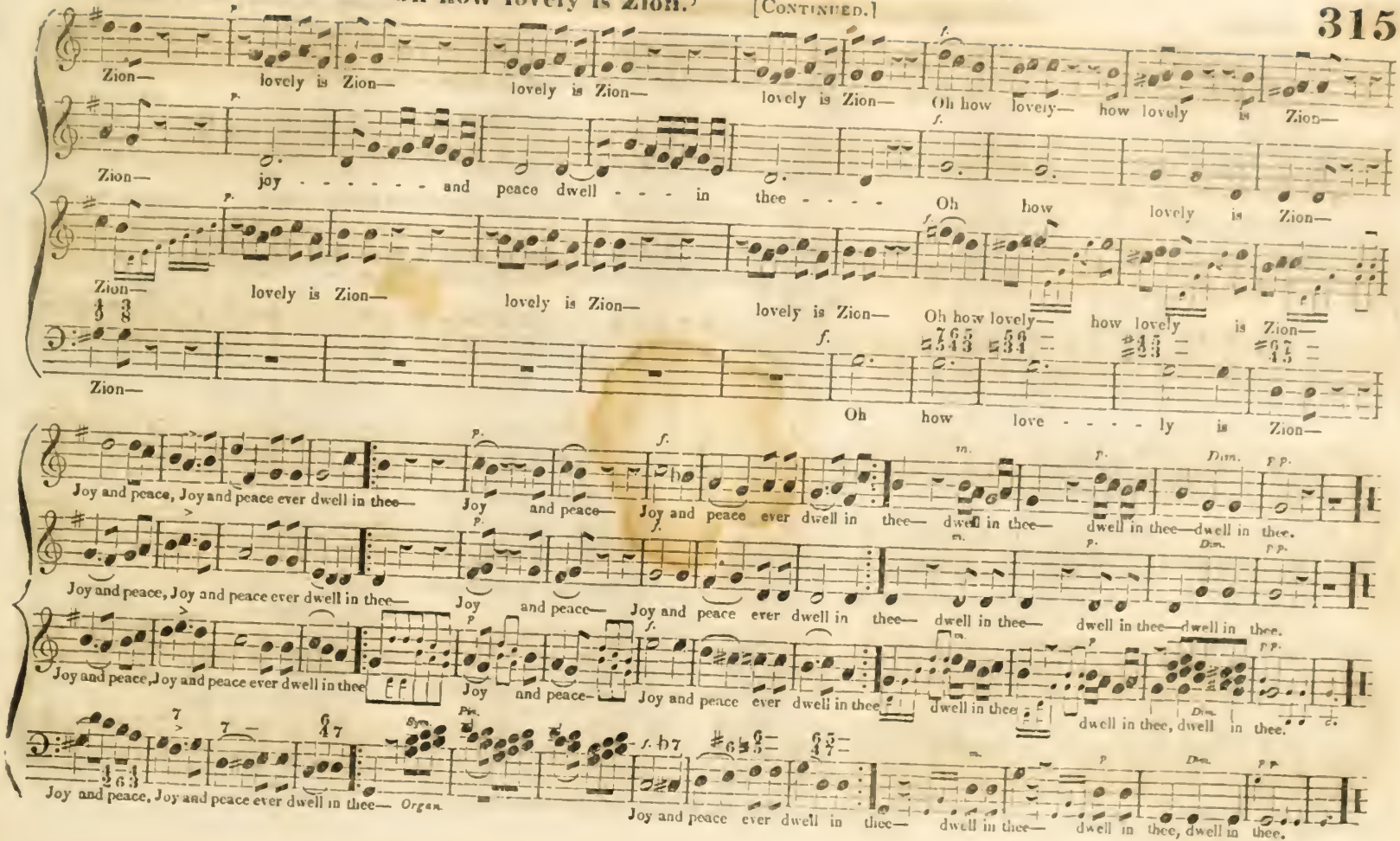
God. Joy and peace— joy and peace— joy and peace dwell in thee, Oh how lovely, lovely is

God. Joy and peace— joy and peace— joy and peace dwell in thee, Oh how lovely, lovely is

God. Joy and peace— joy and peace— joy - and peace dwell in thee, Oh how lovely, lovely is

God. Joy and peace— joy and peace— joy and peace dwell in thee, Oh how lovely, lovely is

Oh how lovely is Zion.' [Continued.]



Maestoso.

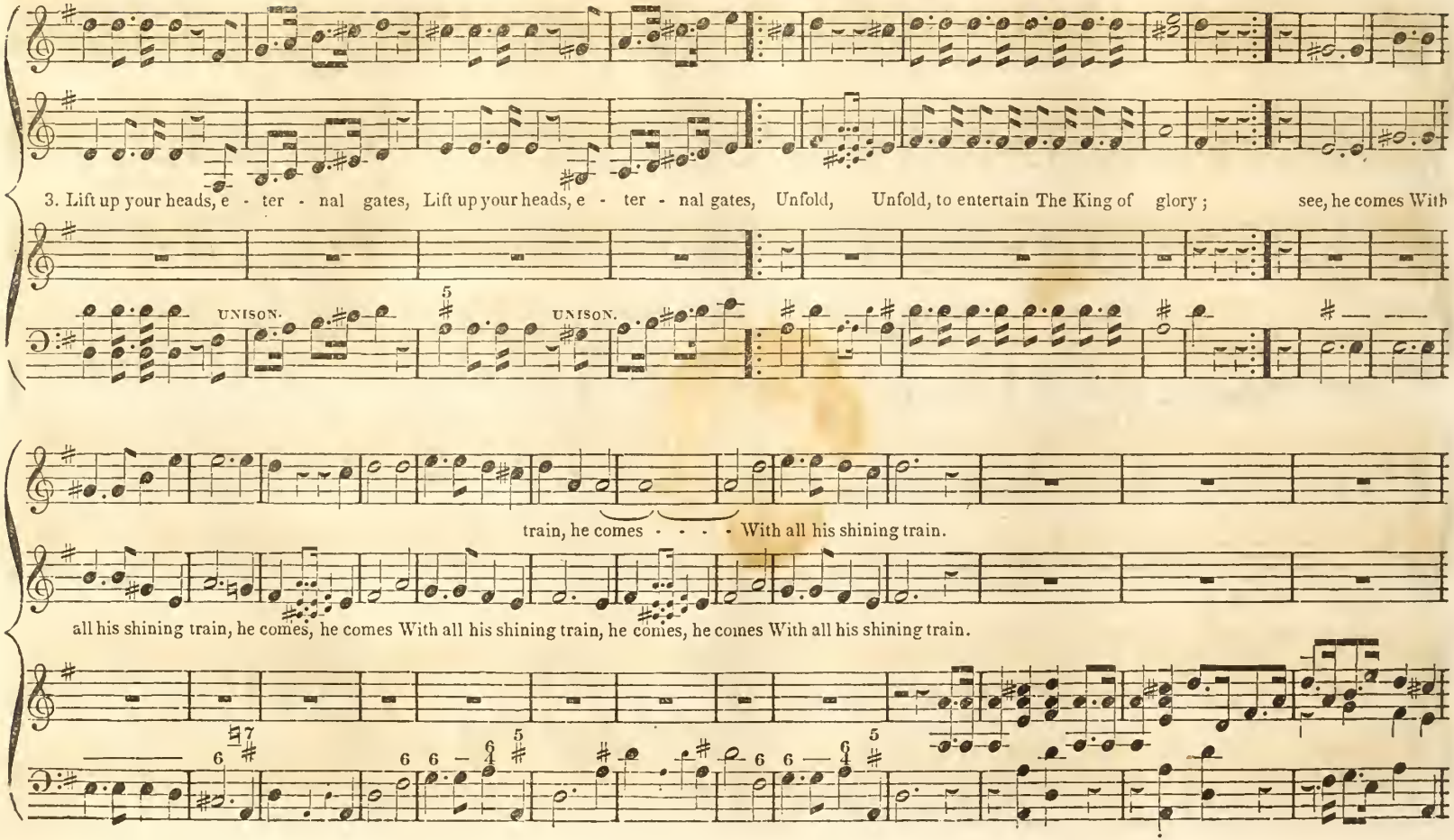
'Lift up your heads, eternal gates.'*

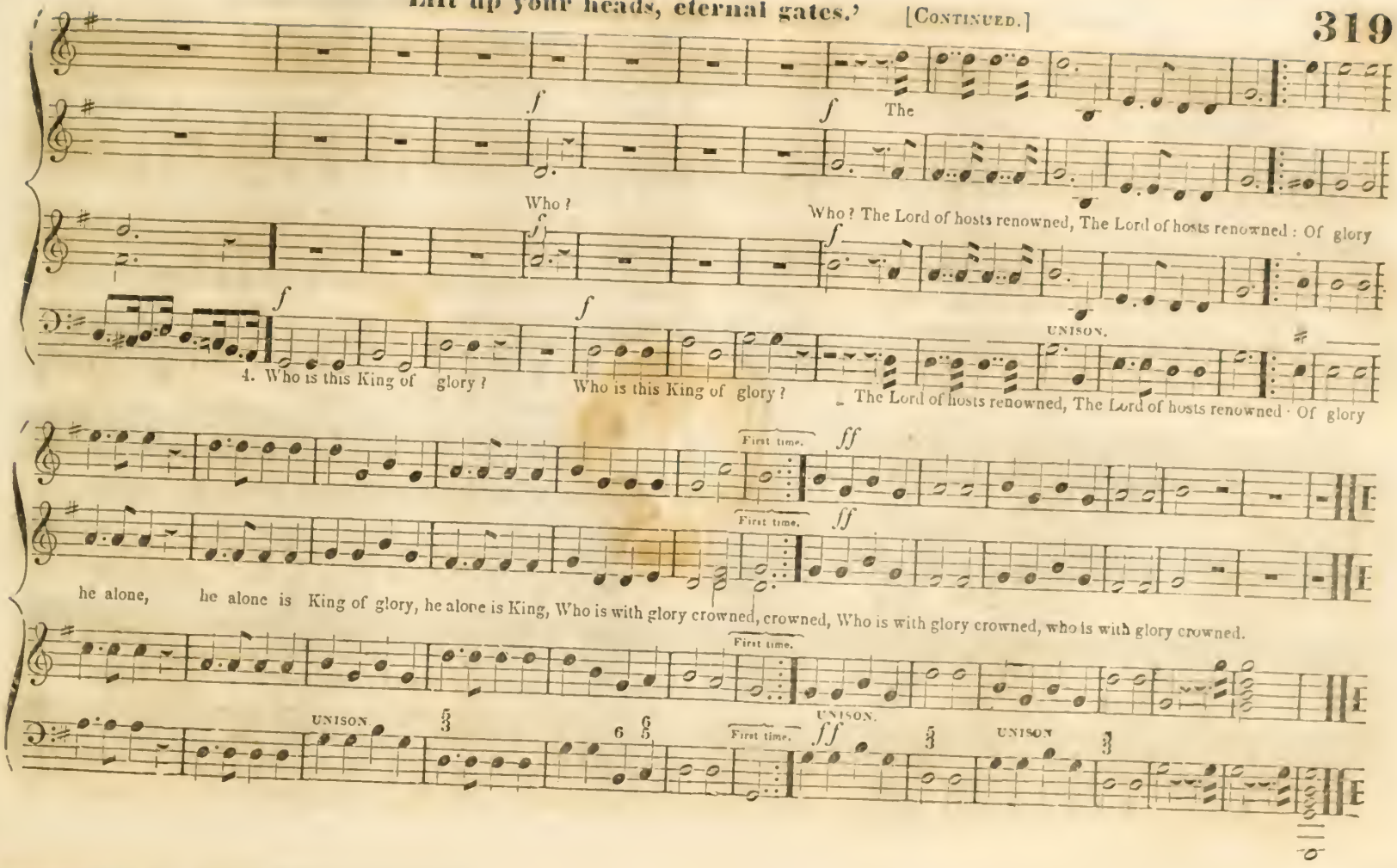
Church Psalmody, Ps. 24, 5th pt.

* Transposed, and slightly altered from previous editions.

f
The Lord, The Lord, for strength renowned:
who?
who?
The Lord, The Lord, for strength renowned; In battle
who?
who?
The Lord, The Lord, for strength renowned;
UNISON
Who is this King of glory?
Who is this King of glory?
The Lord, The Lord, for strength renowned;
mighty, In battle mighty, o'er his foes Eternal victor crowned.

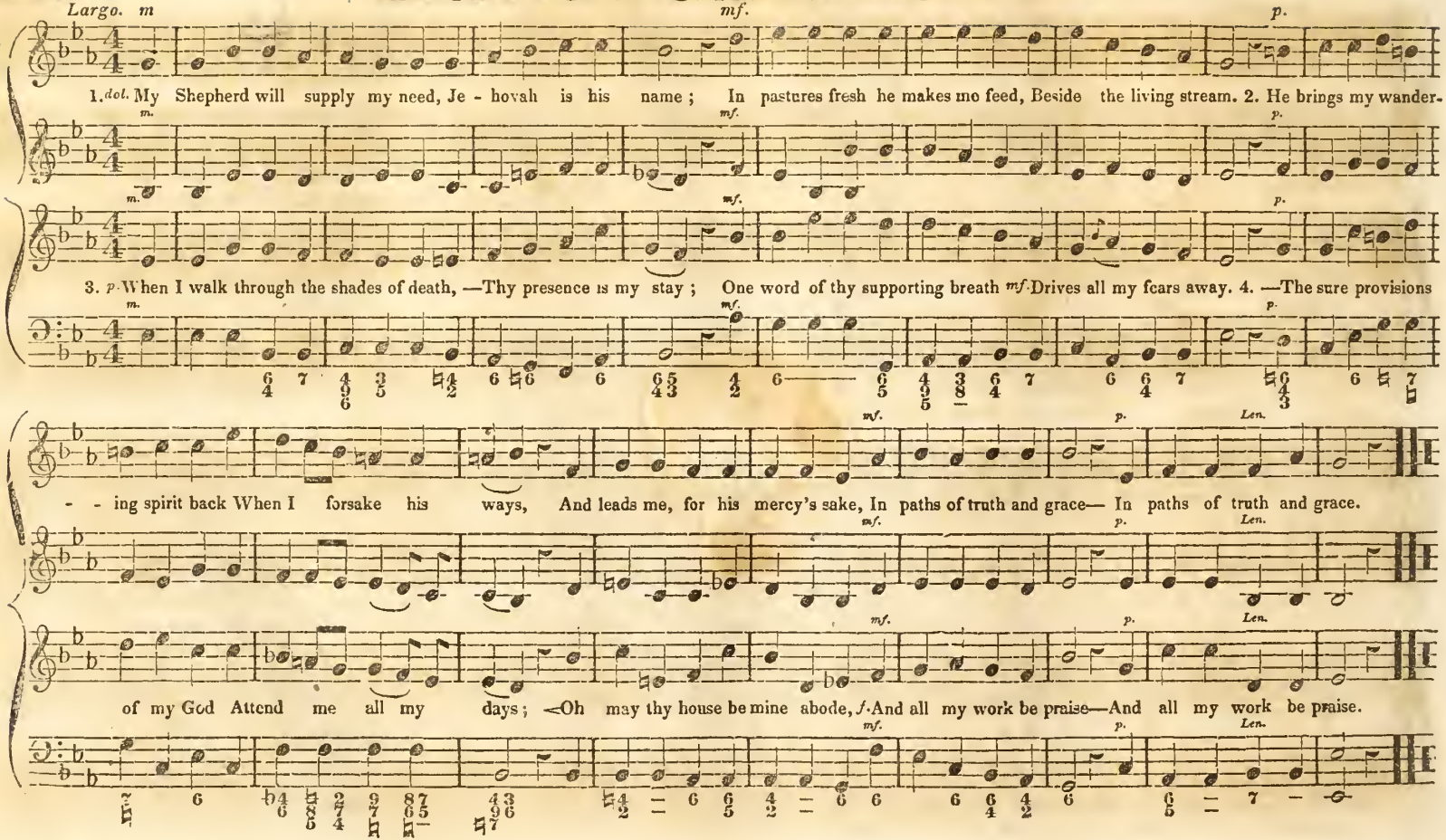
'Lift up your heads, eternal gates.' [Continued.]




f
f
The
Who?
f
Who? The Lord of hosts renowned, The Lord of hosts renowned: Of glory
f
f
UNISON.
4. Who is this King of glory?
Who is this King of glory?
The Lord of hosts renowned, The Lord of hosts renowned · Of glory
First time.
ff
First time.
ff
he alone, he alone is King of glory, he alone is King, Who is with glory crowned, crowned, Who is with glory crowned, who is with glory crowned.
First time.
UNISON.
First time.
UNISON.
ff
UNISON

FLORENCE. C. M. [Double.]

Michael Haydn.



'The eyes of all wait upon thee, O Lord.' [Thanksgiving Anthem.]

Recitative.

The eyes of all wait upon thee, . . . O Lord, And thou givest them their meat in due season: *Sym.* The eyes of all wait up - on thee— wait up - on thee, O Lord;—

'Thou openest thy hand.' [Anthem continued.]

Quartette. Larghetto.

Thou open - est thy hand, and fillest all things living with plenteousness— Thou open - est thy hand—

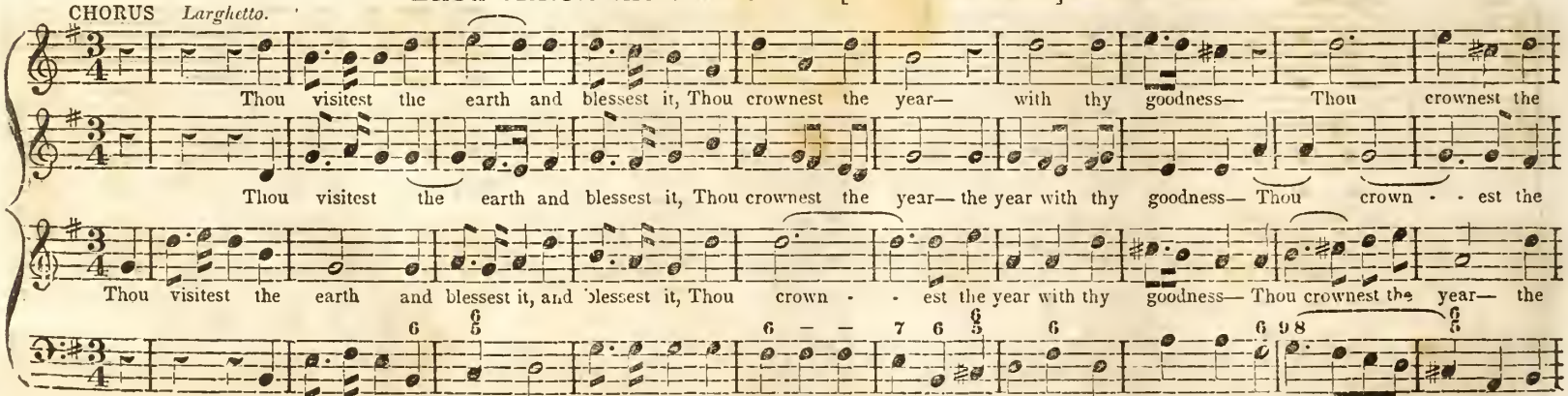
Thou open - est thy hand, and fillest all things living with plenteousness— Thou open - est thy hand—Thou open - est thy

Thou open - est thy hand and fillest all things liv - ing with plenteousness— Thou open - est thy hand—Thou open - est thy

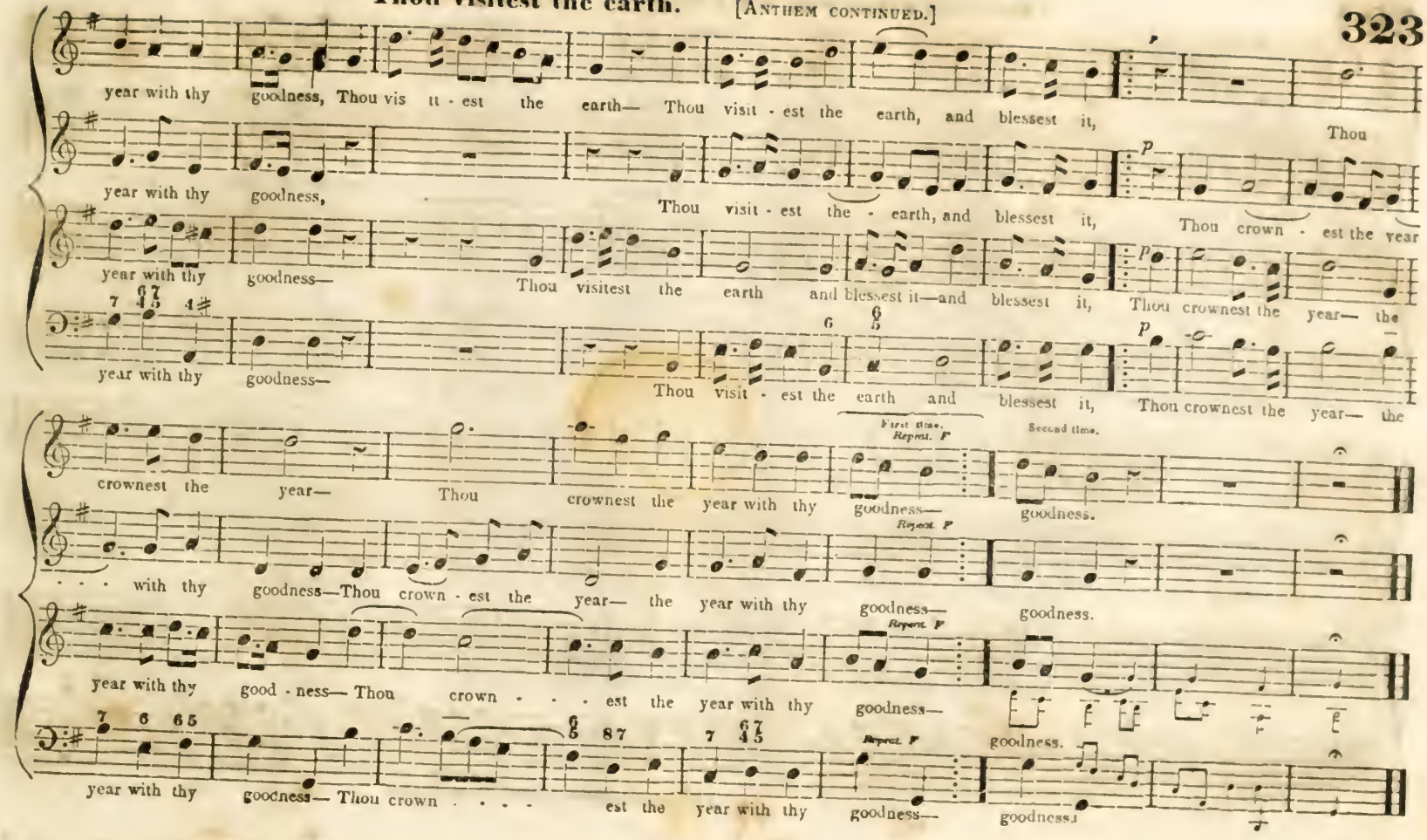
Thou open - est thy hand, and fillest all things living with plenteousness— Thou open - est thy hand—

'Thou openest thy hand.' [ANTHEM CONTINUED.]

'Thou visitest the earth.' * [ANTHEM CONTINUED.]



* *This movement selected from Dr. Green.*


year with thy goodness, Thou vis it - est the earth— Thou visit - est the earth, and blessest it, Thou
year with thy goodness, Thou visit - est the - earth, and blessest it, Thou crown - est the year
year with thy goodness— Thou visitest the earth and blessest it—and blessest it, Thou crownest the year— the
year with thy goodness— Thou visit - est the earth and blessest it, Thou crownest the year— the
First time. Repeat. F
Second time.
crownest the year— Thou crownest the year with thy goodness— goodness.
Repeat. F
. . . with thy goodness—Thou crown - est the year— the year with thy goodness— goodness.
Repeat. F
year with thy good - ness— Thou crown . . . est the year with thy goodness—
Repeat. F
goodness.
year with thy goodness— Thou crown . . . . est the year with thy goodness— goodness.

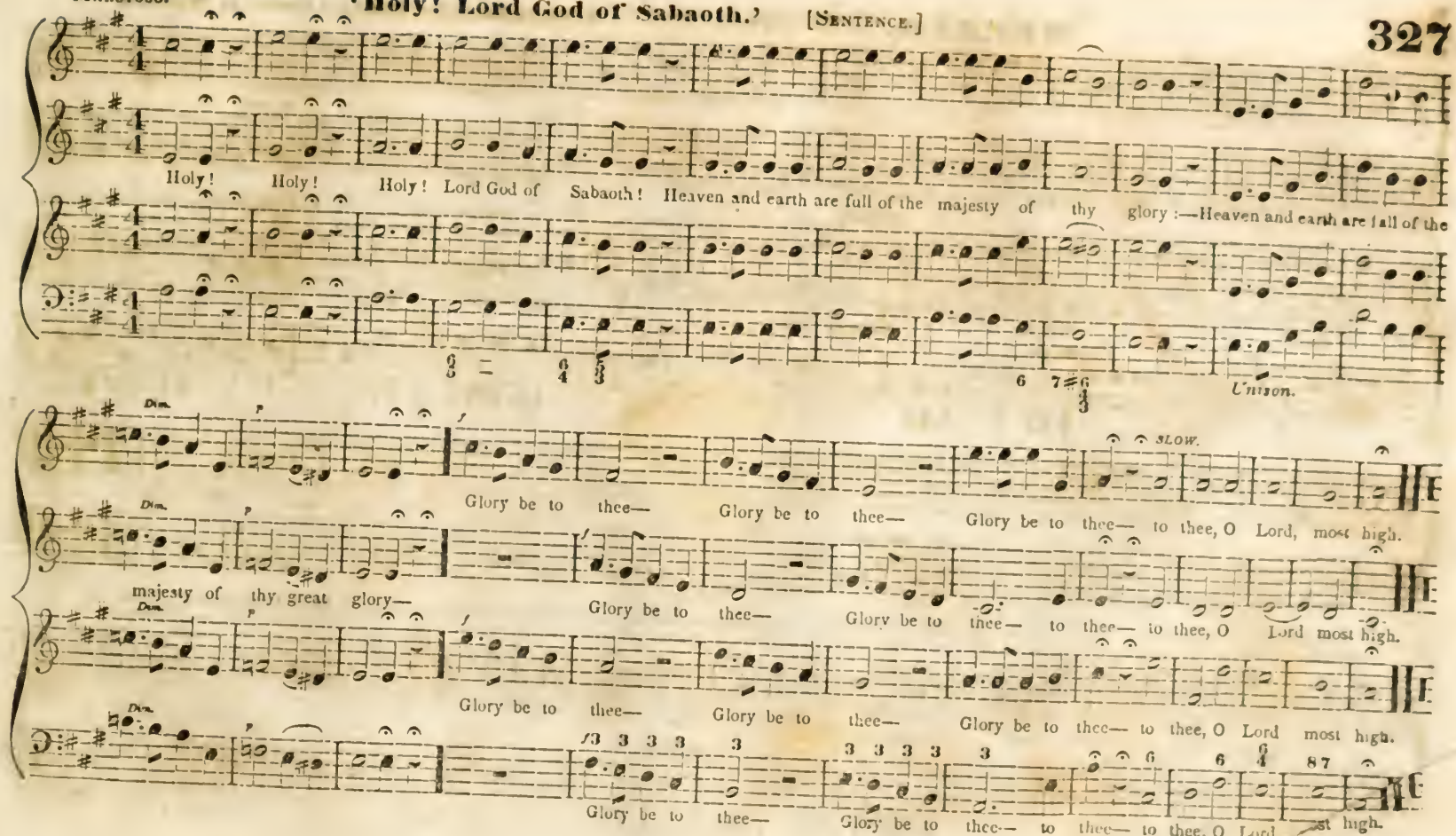
'We will rejoice in the Lord.' *

CHORUS. *Allegro.*

* *The subject of this Chorus from Haydn.*

And glo - rify his name
We will rejoice— we will re - joice in the Lord—
And glorify his
And glori - fy his name—
glo - - rify his
glo - rify his name—
glo - - rify his name forevermore.
name— And glorify his name - - - forevermore.
We will rejoice— we will re - joice - - in the Lord—
and glorify his name—
And glorify his name forevermore.
name— his name—
glo rify his name forevermore.

We will rejoice— re-joice in the Lord, And glo - - ti - - - fy his name— We will re-
We will re - joice— rejoice in the Lord, And glorify his name— And glority his name—will re-
We will re - joice— rejoice in the Lord, And glorify his name— And glorify his name— we will re
We will re-joice— re-joice in the Lord, And glo - - ri - - fy his name— We will re-
First time. Second time.
joice--will rejoice— will rejoice in the Lord, And Lord, A - - men— A - - men.
First time Second time.
joice— - - - - rejoice in the Lord, Lord,
First time.
joice—will rejoice— will rejoice in the Lord and glorify his Lord - A - - - men— A - - men.
First time. Second time.
joice—will re - joice—will re - joice in the Lord, And Lord - A - - men— A men.


Holy! Holy! Holy! Lord God of Sabaoth! Heaven and earth are full of the majesty of thy glory:—Heaven and earth are full of the
Unison.
Dim.
SLOW.
Glory be to thee— Glory be to thee— Glory be to thee— to thee, O Lord, most high.
majesty of thy great glory—
Glory be to thee— Glory be to thee— Glory be to thee— to thee— to thee, O Lord most high.
Glory be to thee— Glory be to thee— Glory be to thee— to thee, O Lord most high.
Glory be to thee— Glory be to thee— to thee— to thee, O Lord, most high.

MELZAR. 8s & 7s.

Arranged from 'Der Engel des Herrn,' by Neukomm.

Dolce.

PIA. MEZZO. PIA. MEZZO. MEZZO.

1. Saviour, source of every blessing, Tune my heart to grateful lays; Streams of mercy, never ceasing, Call for ceaseless songs of praise. 2. Teach me some melodious measure,
3. Thou didst seek me when a stranger, Wandering from the fold of God; Thou, to save my soul from danger, Didst redeem me with thy blood. 4. By thy hand restored, defended,

PIA. MEZZO. PIA. MEZZO. MEZZO.

PIA. MEZZO. PIA. pp DIM.

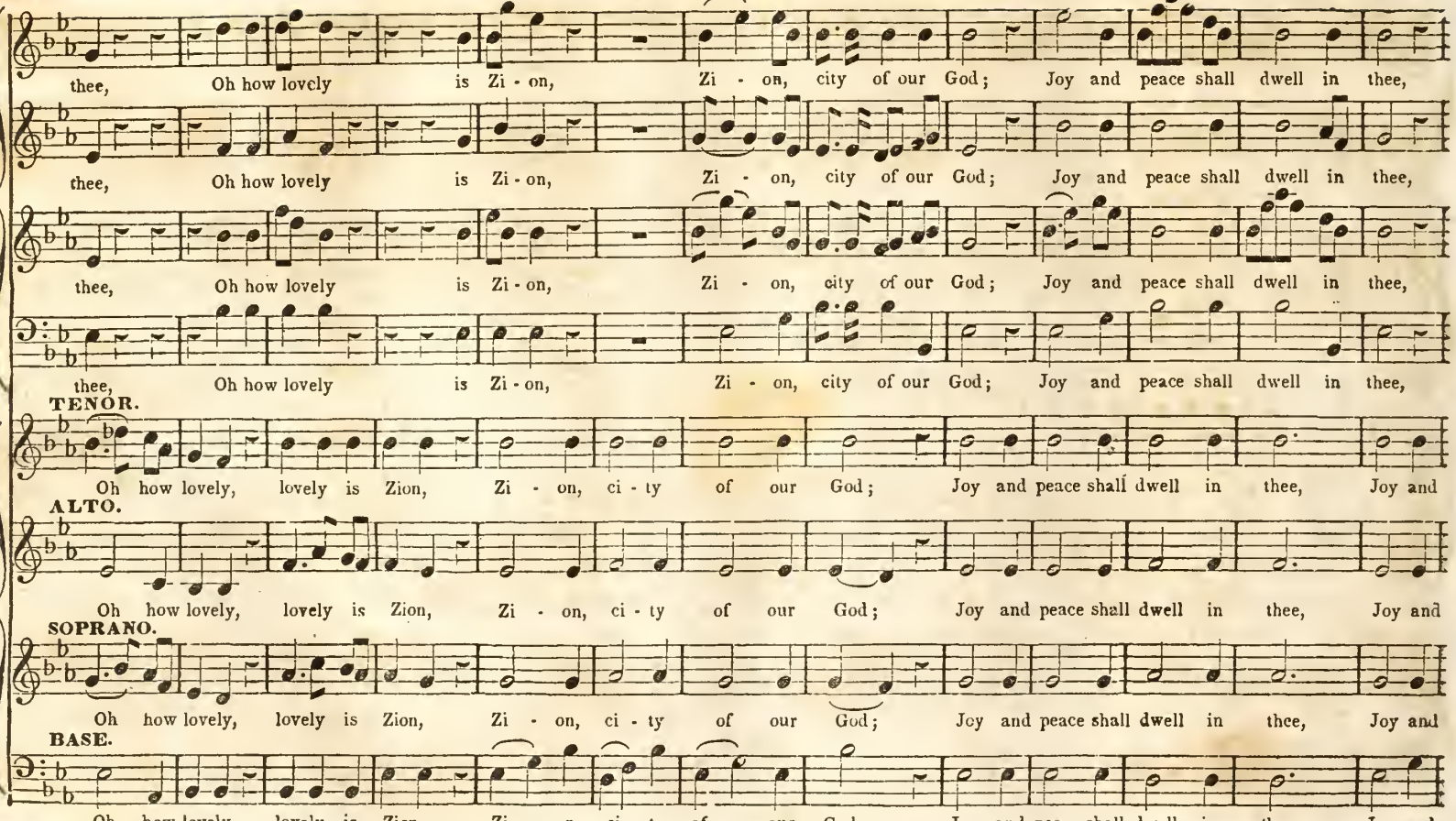
Sung by raptured saints above;
Safe through life, thus far, I'm come;
Fill my soul with sacred pleasure, While I sing redeeming love Fill my soul with sacred pleasure, While I sing redeeming love.
Safe, O Lord, when life is ended, Bring me to thy heavenly home, Safe, O Lord, when life is ended, Bring me to thy heavenly home.

PIA MEZZO. PIA. pp DIM.

UNISON.

'Oh how lovely is Zion.'* [Sentence.]

* This piece is taken from "Occasional Psalm and Hymn Tunes," by permission of the proprietor of that work.


SOLI.
thee, Oh how lovely is Zi - on, Zi - on, city of our God; Joy and peace shall dwell in thee,
thee, Oh how lovely is Zi - on, Zi - on, city of our God; Joy and peace shall dwell in thee,
thee, Oh how lovely is Zi - on, Zi - on, city of our God; Joy and peace shall dwell in thee,
thee, Oh how lovely is Zi - on, Zi - on, city of our God; Joy and peace shall dwell in thee,
CHORUS
TENOR.
Oh how lovely, lovely is Zion, Zi - on, ci - ty of our God; Joy and peace shall dwell in thee, Joy and
ALTO.
Oh how lovely, lovely is Zion, Zi - on, ci - ty of our God; Joy and peace shall dwell in thee, Joy and
SOPRANO.
Oh how lovely, lovely is Zion, Zi - on, ci - ty of our God; Joy and peace shall dwell in thee, Joy and
BASE.
Oh how lovely, lovely is Zion, Zi on, ci - ty of - - our God · Joy and peace shall dwell in thee, Joy and

shall dwell, shall dwell in thee, shall dwell, shall dwell in thee, dwell in thee.
shall dwell, shall dwell in thee, shall dwell, shall dwell in thee, dwell in thee, dwell in thee.
Joy - - and peace, Joy - - - and peace dwell in thee, dwell in thee.
Joy and peace shall dwell in thee, Joy and peace shall dwell in thee, dwell in thee.
peace shall dwell in thee, shall dwell, shall dwell in thee, shall dwell, shall dwell in thee, dwell in thee.
peace shall dwell in thee, shall dwell, shall dwell in thee, shall dwell, shall dwell in thee, dwell in thee.
peace shall dwell in thee, shall dwell, shall dwell in thee, shall dwell, shall dwell in thee, dwell in thee.
peace shall dwell in thee, shall dwell, shall dwell in thee, shall dwell, shall dwell in thee, dwell in thee.

'O praise ye the Lord.' [Ps. 149.]

Subject from Mozart.

1. 'O praise ye the Lord! prepare your glad voice, His praise in the great assembly to sing; In their great Creator let all men rejoice, And heirs of salvation be glad in their King.

3. With glory adorned, his people shall sing To God, who defence and plenty supplies: Their loud acclamations to { him, their great King, thro' earth shall be sounded, and { reach to the skies
{ Small notes. { Small notes.

2. Let them his great name devoutly adore; In loud swelling strains his praises express, Who graciously opens his bountiful store, Their wants to relieve, and his children to bless. { For the last stanza only.

CODA.

4. Ye angels above, his glories who've sung, In loftiest notes, now publish his praise: We mortals, delighted, would borrow your tongue; { Would join in your numbers, and { and chant to your lays—and chant, &c
{ chant to your lays, { Small notes.

ALLEGRO.

'Lift up your stately heads, ye doors.' [PSALM.]

SOLO. *Treble or Tenor.*

1. Lift up your state - ly heads, ye doors, With has - ty reve - rence rise, Ye ev - er - last - ing leap, Your bar - riers roll a - way, And throw your bla - zing

2. Swift from your gol - den hin - ges doors that guard The pas - sage to the skies. (*Chorus*) por - tals wide And burst the gates of day. (*Chorus.*)

CHORUS.

For see—For see the King of glory comes—the King of glory comes Along the eternal road—For see the King—the King of glory comes—the King of glory comes Along the eternal road

CHORUS.

For see he comes

For see he comes—

Instruments may repeat 9 measures for a concluding symphony

'Great is the Lord.' [Hymn.]

Allegro.

2

Great is the Lord! his acts of might
Are told by heaven, and earth, and main;
His praise shall sound from morning bright
From spring, and all her flowery train
Great is the Lord, &c.

3

Great is the Lord! his acts of might
Are told by heaven, and earth, and main;
His praise shall sound from insects flight,
From man, and all the angel train,
Great is the Lord, &c.

GLORIA IN EXCELSIS. [Chant.]

GLORIA IN EXCELSIS. [CONTINUED.]

'Praise ye the Lord.' [ANTHEM.]

Arranged from Pergolesi.

Largo Maestoso.

Allegro.

Cry out and shout - - - - - - -

Praise ye the LORD—Praise ye the LORD— Glo - ri - fy his name for ev - ermore Cry out and shout - - - - - -

Praise ye the Lord—Praise ye the Lord— Glo - ri - fy his name for ev - ermore. Cry out and shout, O in -

Cry out and shout, O in -

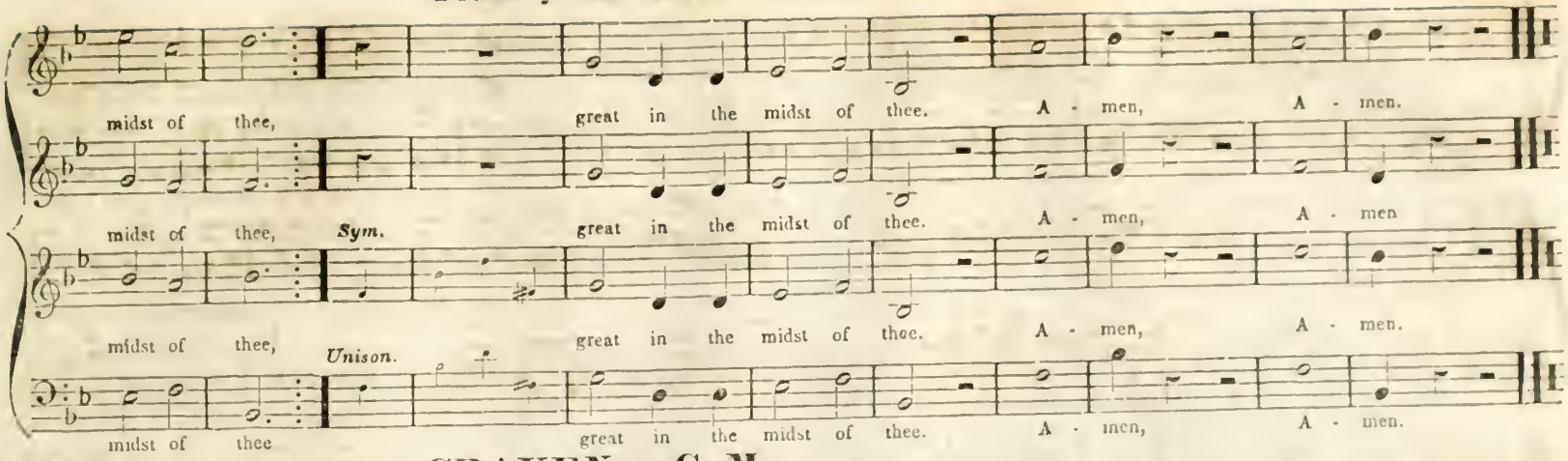
- - - - cry out and shout - - - - - - - O in - habitant of

- - - - - - cry out and shout—cry out and shout, O in - habitant of Zi - - - - on—O - in - habitant of Zi - on—of

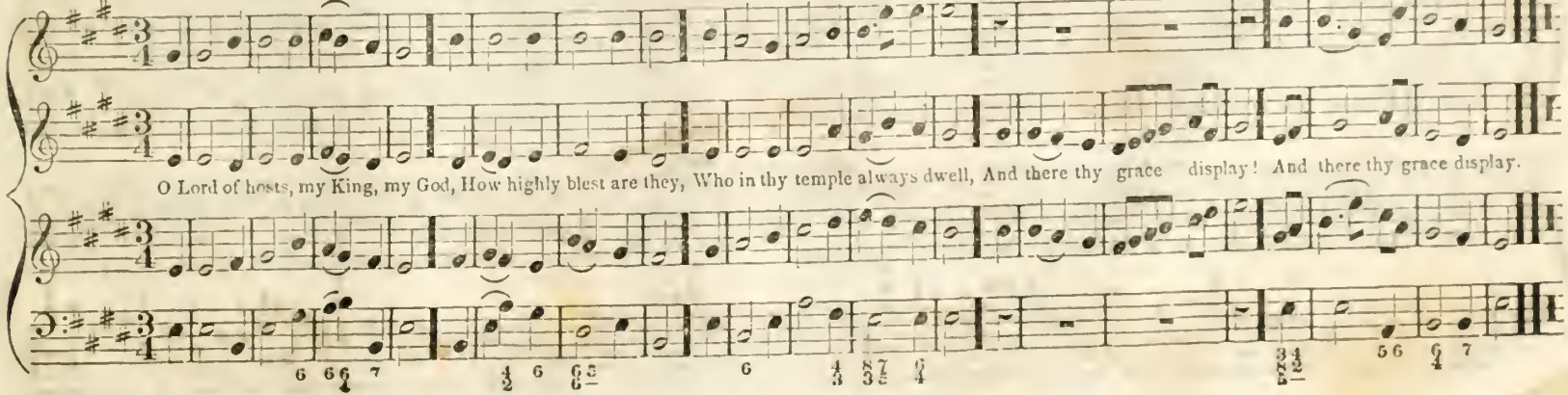
- habitant of Zi - on— Cry out and shout - - - - - - - - O in habitant of Zi - on -of

habitant of Zi - on, Cry out and shout— Cry out and shout, O in - habitant of Zi on— O in - habitant of

Zion— O in - habitant of Zi on, Cry out and shout - - - - - - - Cry out and
Zion— O in - habitant in - habitant of Zion, Cry out and shout, O in - habitant of Zi - on— Cry out and
Zion— O in - habitant of Zion, Cry out and shout, O in - habitant of Zi - on— Cry out and
Zion— O in - habitant of Zi - on, Cry out and shout, - - - - - - - O in - habitant of Zion
Tasto.
shout— - - in - habitant of Zi - on, for great is the holy one of Israel— great is the holy one of Israel—great in the
shout, O in - habitant of Zi - on, great is the holy one of Israel— great is the holy one of Israel—great in the
shout, O in - habitant of Zi - on, for great is the holy one of Israel— great is the holy one of Israel—great in the
Cry out and shout, O in - habitant of Zi - on, for great is the holy one of Israel— great is the holy one of Israel—great in the


midst of thee, great in the midst of thee. A - men, A - men.
midst of thee, Sym. great in the midst of thee. A - men, A - men
midst of thee, great in the midst of thee. A - men, A - men.
Unison.
midst of thee great in the midst of thee. A - men, A - men.

CRAVEN. C. M.


O Lord of hosts, my King, my God, How highly blest are they, Who in thy temple always dwell, And there thy grace display! And there thy grace display.

'Assign to Jehovah.' [Psalm 29.]

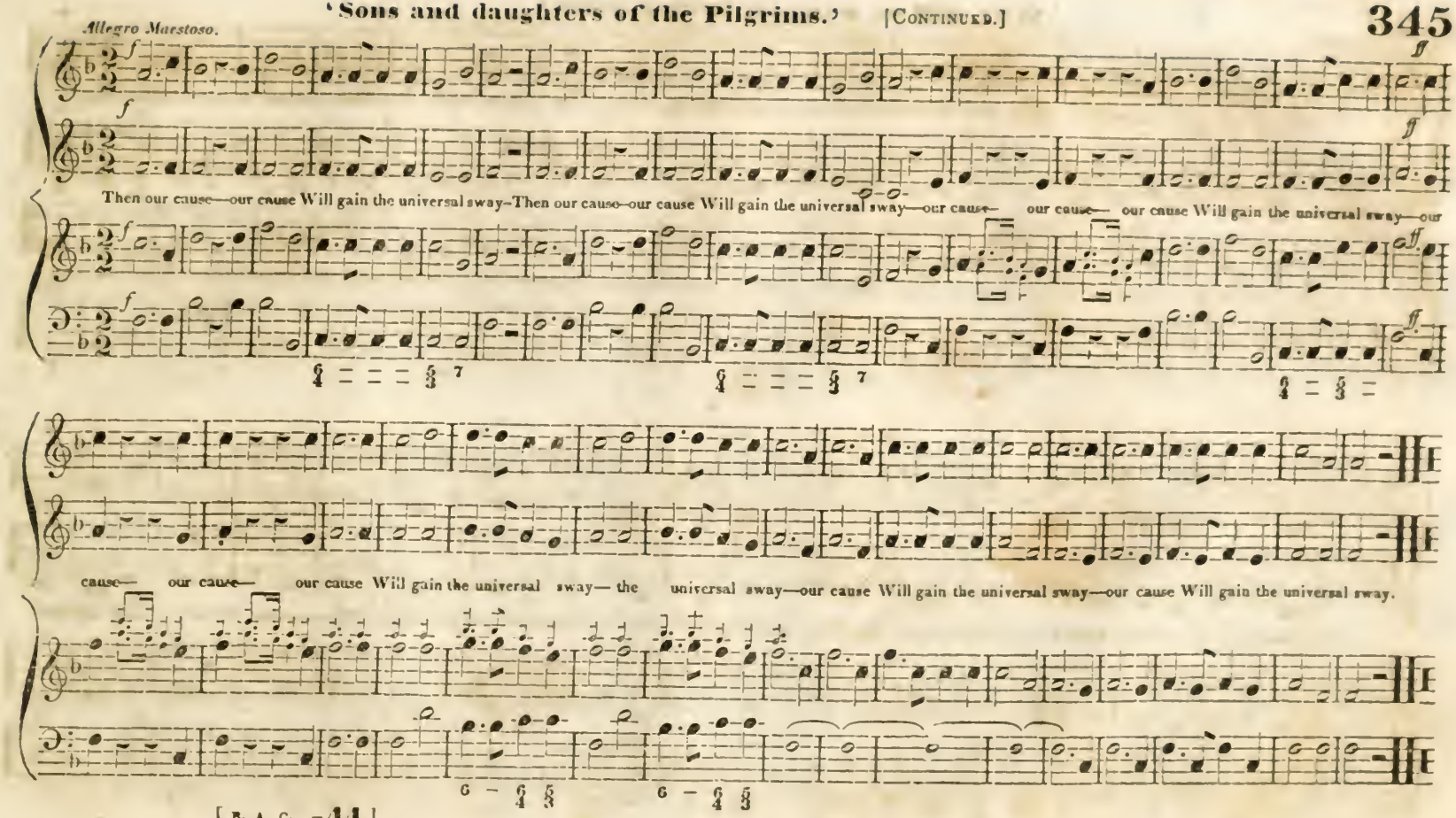
Larghetto Maestoso.

rides on the cloud. The voice of Jehovah is uttered with might, It roars in the blackness of gathering night–It roars in the blackness of gathering night.
rides on the cloud. The voice of Jehovah is uttered with might, It roars in the blackness of gathering night–It roars in the blackness of gathering night.
rides on the cloud. The voice of Jehovah is uttered with might, It roars in the blackness of gathering night–It roars in the blackness of gathering night.
rides on the cloud. The voice of Jehovah is uttered with might, It roars in the blackness of gathering night–It roars in the blackness of gathering night.
2. The voice of Jehovah the tall cedar breaks, At the voice of Jehovah all Lebanon shakes, It
2. The voice of Jehovah the tall cedar breaks, At the voice of Jehovah all Lebanon shakes; It
2. The voice of Jehovah the tall cedar breaks, At the voice of Jehovah all Lebanon shakes; It
2 The voice of Jehovah the tall cedar breaks, At the voice of Jehovah all Lebanon shakes;

rends the hard rock, it the forest lays bare, While all in his temple his glory declare-in his temple his glory declare : Jehovah his throne shall maintain, Je
rends the hard rock, it the forest lays bear, While all in his temple his glory declare-in his temple his glory declare : Jehovah his throne shall maintain, Je
rends the hard rock, it the forest lays bare, While all in his temple his glory declare–While all in his temple his glory declare : Jehovah his throne in the heaven shall maintan, Je
Voice.
rends the hard rock, it the forest lay bear, While all in his temple his glory declare–in his temple his glory declare : Jehovah his throne in the heavens shall maintain, Je-
Voice.
- hovah forever and ever shall reign, Jehovah with might shall his people increase–Jehovah shall bless his own people with peace–Jehovah shall bless his own people with peace.
- hovah forever and ever shall reign, Jehovah with might shall his people increase–Jehovah shall bless his own people with peace–Jehovah shall bless his own people with peace.
hovah forever and ever shall reign, Jehovah with might shall his people increase–Jehovah shall bless his own people with peace–Jehovah shall bless his own people with peace.
Third.
hovah forever and ever shall reign. Jehovah with might shall his people increase–Jehovah shall bless his own people with peace–Jehovah shall bless his own people with peace.

Still within the land is found—
1. Sons and daughters of the Pilgrims, Who of noble birth are proud; Lo! the glorious cause of temperance, For exertion calls aloud; While the monster, Still within the land is found— While the monster Still within the
Still within the land is found—
Unison.
land is found, Sons and daughters of the Pilgrims, Sons and daughters of the Pilgrims, Who of noble birth are proud; Lo! the cause—the cause—the cause of temperance calls aloud—the cause—the cause—the [cause of
Who of no - - - - - - - ble birth are proud;
Sons and daughters, &c. Who, &c.

LARGHETTO.
temperance calls aloud–calls aloud–calls aloud.
2. See! the loathsome drunkard reeling; Hark! the cries of weeping friends;
Hear the mother, children pleading; Heaven relief would quickly send:
Cruel tyrant! Cruel tyrant! When will all thy miseries end.
Moderato.
When will all thy miseries end!
3. O thou great and mighty Saviour, Haste thee on the glorious day, When the powerful arch deceiver, Shall no more his wrath display.


Allegro Maestoso.
Then our cause—our cause Will gain the universal sway–Then our cause–our cause Will gain the universal sway—our cause— our cause— our cause Will gain the universal sway—our
cause— our cause— our cause Will gain the universal sway— the universal sway—our cause Will gain the universal sway—our cause Will gain the universal sway.

'Why will ye waste on trifling cares.'

MODERATO.

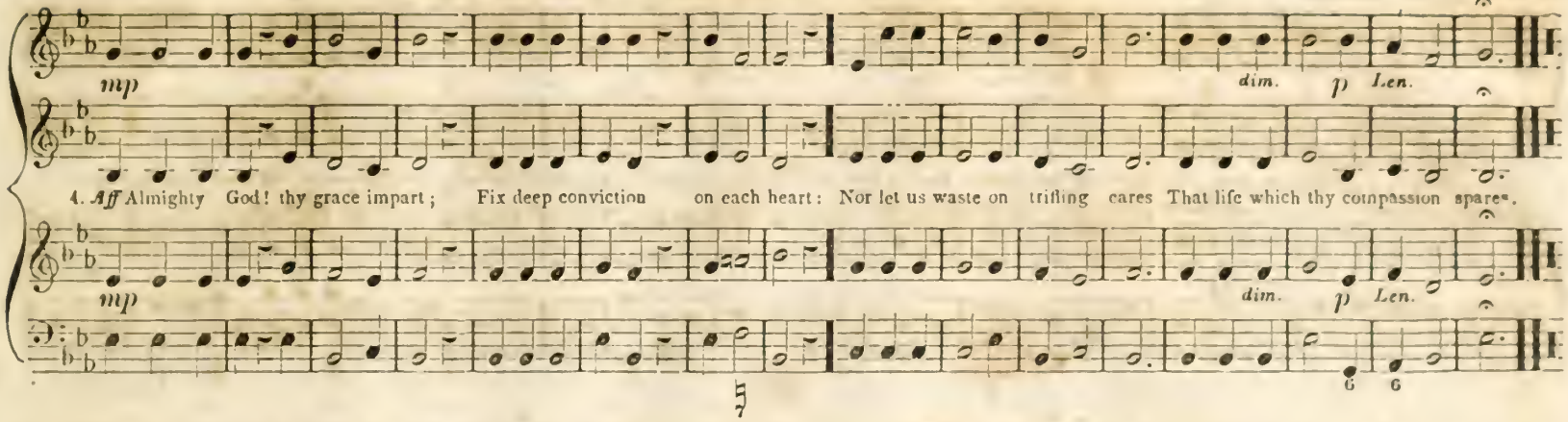
1. Why will ye waste on trifling cares That life which God's compassion spares? While, in the various range of thought, The one thing needful is forgot?

2. Shall God invite you from above? Shall Jesus urge his dying love? Shall troubled conscience give you pain? And all these pleas unite in vain?

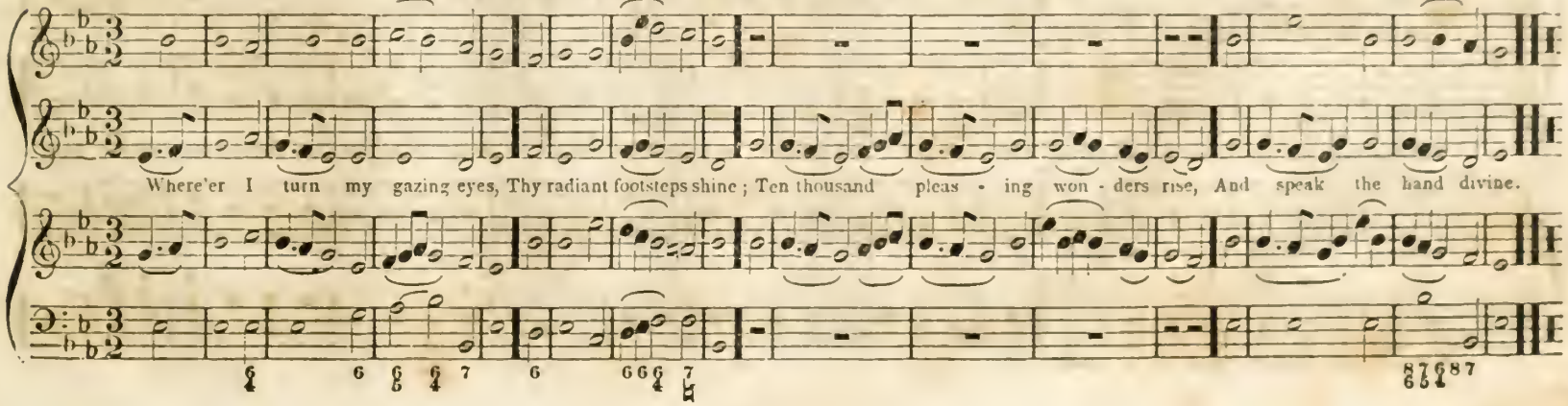
LARGHETTO.

3. Not so your eyes will always view Those objects which you now pursue: Not so will heaven and hell appear, When death's decisive hour is near.

Unison. Unison


mp
dim.
p
Len.
4. Aff Almighty God! thy grace impart; Fix deep conviction on each heart: Nor let us waste on trifling cares That life which thy compassion spares.
mp
dim.
p
Len.

DOUGLASS. C. M.


Where'er I turn my gazing eyes, Thy radiant footsteps shine; Ten thousand pleas - ing won - ders rise, And speak the hand divine.

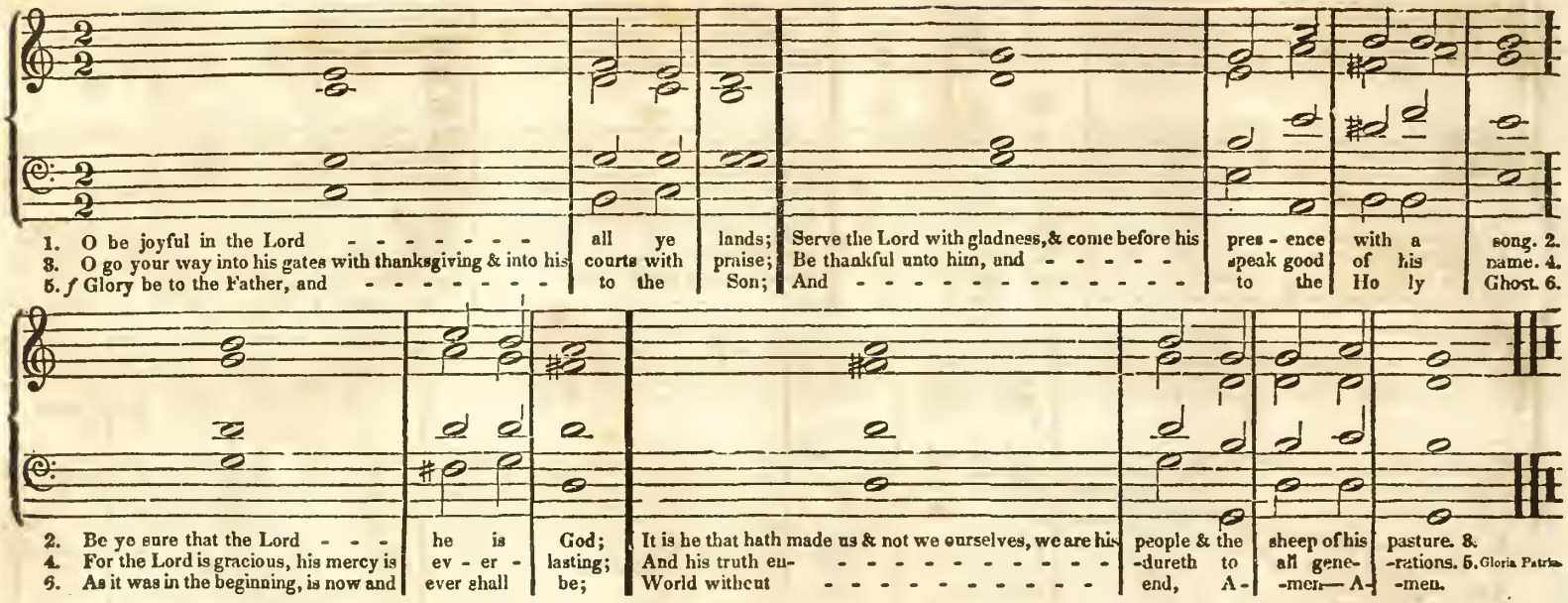
348 *Allegro. Moderato.* **'Make a joyful noise unto the Lord.'** [ANTHEM IN CHANTING STYLE.]

The world - - and they that dwell therein. Let the floods clap their hands:
Let the sea roar, and the fulness thereof; The world—the world and they that dwell therein.
Let the floods clap their hands; Let the hills be
The world and they that dwell therein.
Let the floods clap their hands;
Thirds.
The world and they that dwell therein. Let the floods clap their hands;
LARGO.
joyful before the Lord—before the Lord: For he cometh to judge the earth—With righteousness shall he judge the world, and the people with equity. Amen.
LARGO
Unison

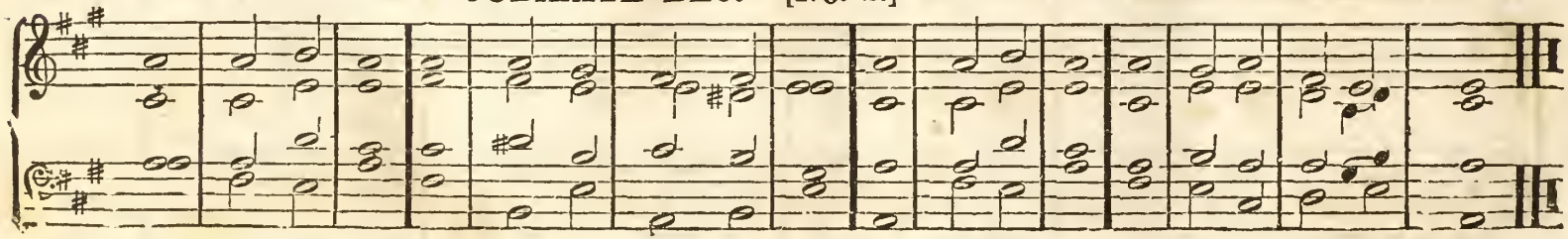
THE LORD'S PRAYER. [Chant.]

1. O come let us sing unto the Lord, let us heartily rejoice in the strength of our sal- vation; 2.
3. For the Lord is a great God, and a great King a- bove all gods; 4.
5. The sea is his, and he made it, and his hands pre- par- ed the dry land; 6.
7.m For he is the Lord our God, and we are the people of his pasture and the sheep of his hand; 8.
10.f Glory be to the Father, and to the Son, and Ho- ly Ghost; 11.
2. Let us come before his presence with thanks- giving, and show ourselves glad in him with psalms. 3.
4. In his hands are all the corners of the earth, and the strength of the hills is also. 5.
6. p O come, let us worship and fall down, and kneel be- fore the Lord our Maker. 7
8. p O worship the Lord in the beauty of holiness, m let the whole earth stand in awe of him. 9.
11. As it was in the beginning, is now, and ever shall be, world without end, A- men— A- men.
9. p. For he cometh—for he cometh, to judge the earth; with righteousness shall he judge the world, and the peo- ple with his truth.
10. Gloria Patria.

JUBILATE DEO. [No. 1.

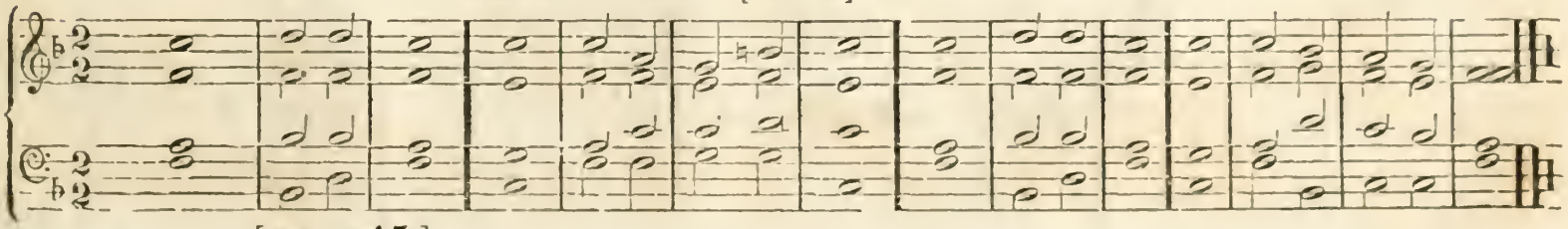


JUBILATE DEO. [No. 2.]



BENEDICTUS. [No. 1.]

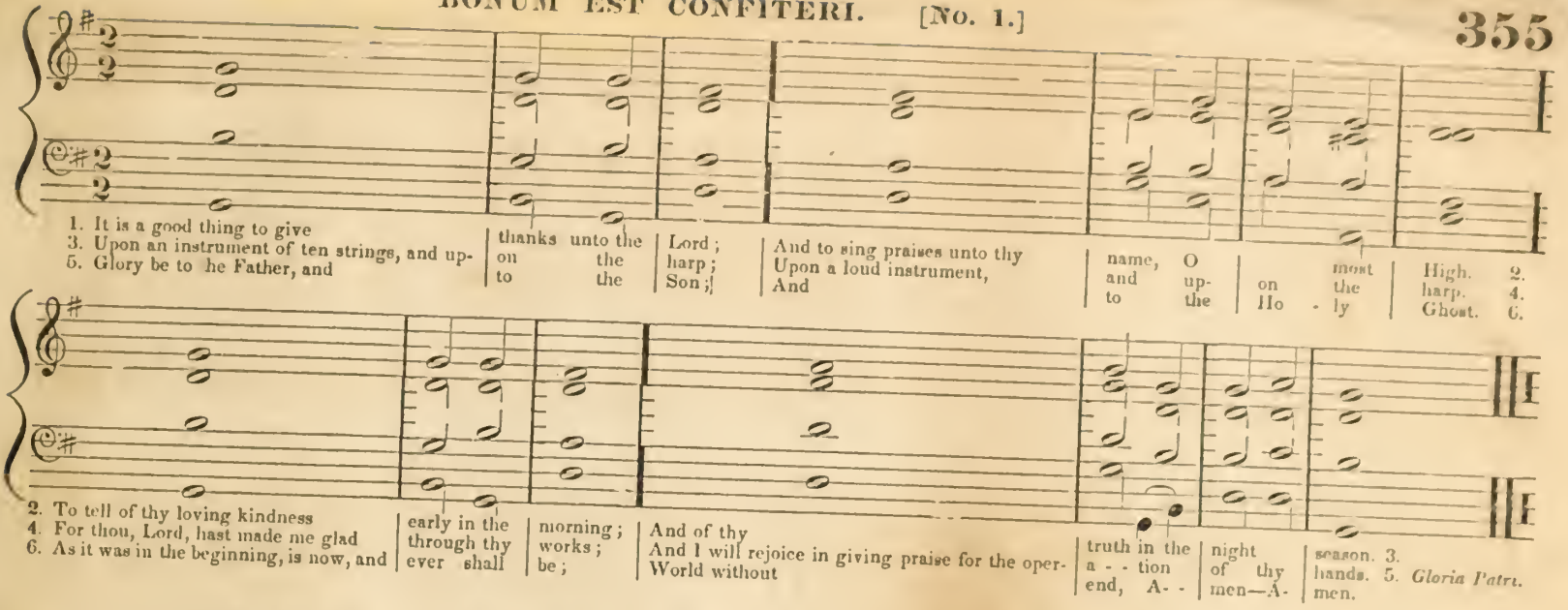
BENEDICTUS. [No. 2.]



CANTATE DOMINO. [No. 1.]

CANTATE DOMINO. [No. 2.]

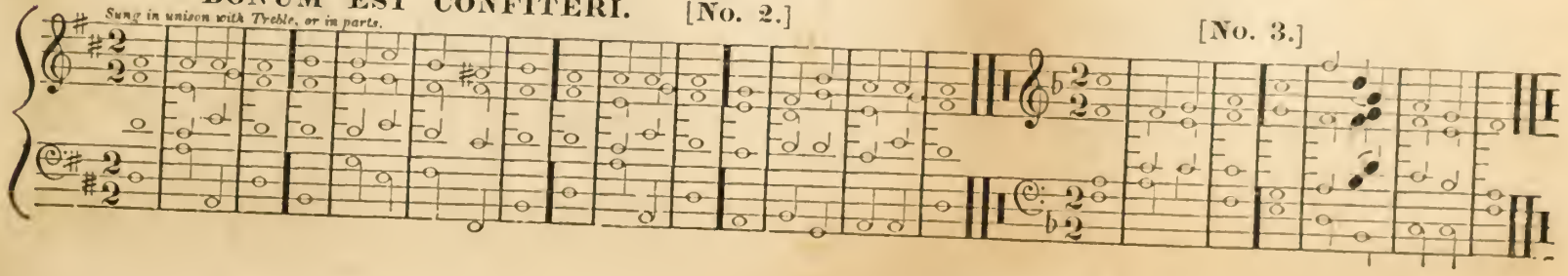
BONUM EST CONFITERI. [No. 1.]



BONUM EST CONFITERI. [No. 2.]

Sung in unison with Treble, or in parts.

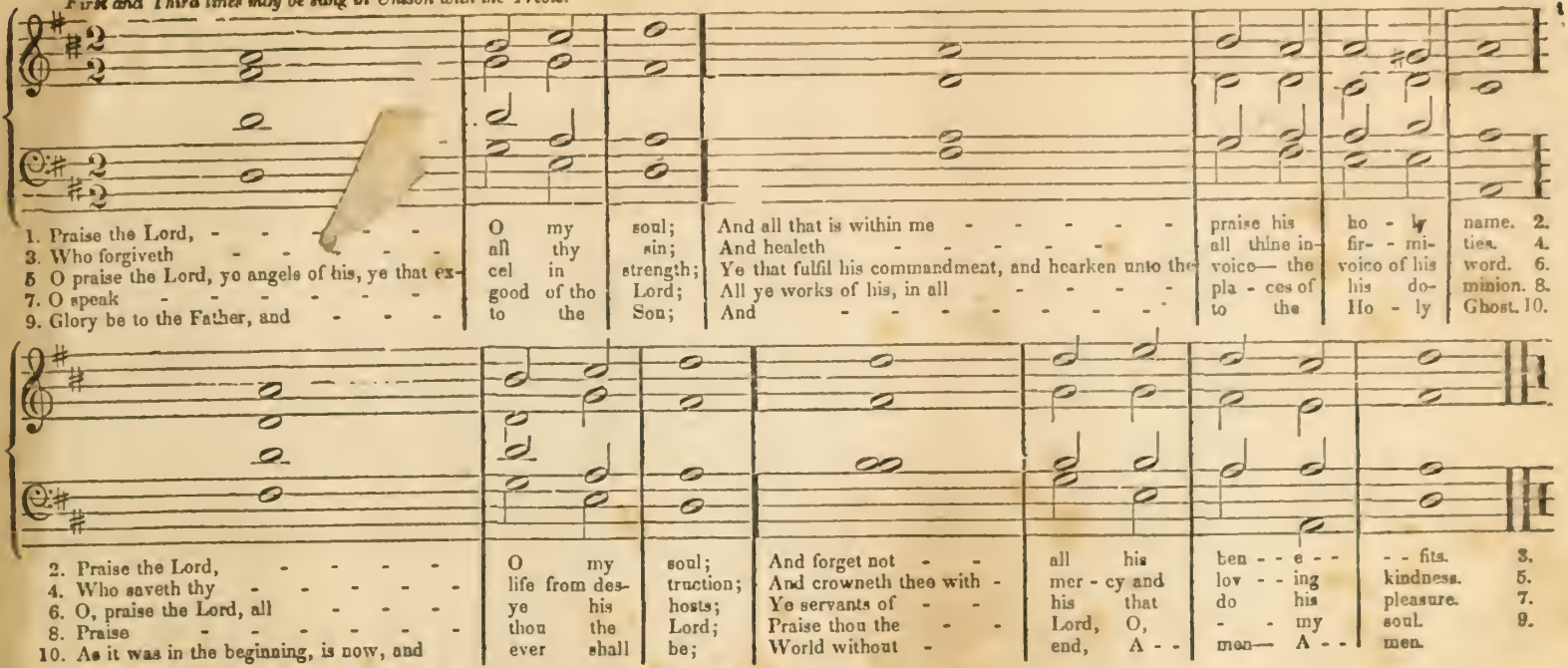
[No. 3.]



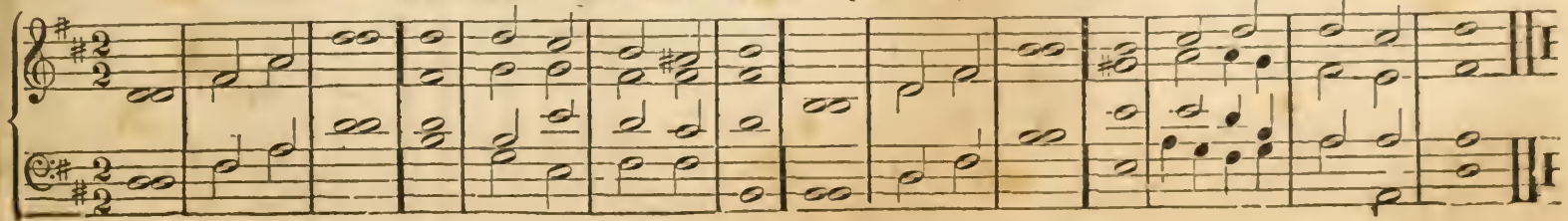
DEUS MISERATUR.

BENEDIC ANIMA MEA. [No. 1.]

First and Third lines may be sung in Unison with the Treble.



BENEDIC ANIMA MEA. [No. 2.]



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